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February 28, Lecture; April 9, Annual College Dinner; April 24, Lecture; May 22, Lecture; June 26, Lecture; July 17, 18, and 19, Examination for F.C.O. Diploma; July 20, Diploma Distribution; July 24, 25, 26, A.C.O. Examination; July 27, Diploma Distribution. Other arrangements and particulars will be duly announced.

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MACFARREN SCHOLARSHIP FUND.

A FUND is being raised to found a SCHOLARSHIP at the Royal Academy of Music in memory of the late Sir G. A. MACFARREN, and a Committee has been formed comprising most of the well-known Musicians of the country. A sum of more than £1,000 has already been promised; but it is desired to raise sufficient to provide towards the maintenance of the holder of the Scholarship, and to effect this at least £1,500 more will be required. Further subscriptions are therefore earnestly invited, and will be received by the Hon. Secretaries of the local sub-committees or by the undersigned, and all contributions will be separately acknowledged. The first List of Subscribers, Committee, and Local Secretaries may now be had on application to Mr. BAKER, the acting Hon. Secretary.

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The above College holds periodical Examinations in Pianoforte Playing, Singing, and Theory of Music, and grants Certificates to all successful Candidates, irrespective of age.

The next Examination will take place in April, names for which should be immediately entered. For Forms of Entry, and of all particulars, address the Secretary as above.

Local Secretaries are required for Vacancies in Towns near London; also in various parts of the country. Apply to the Secretary.

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MONS. EUGÈNE GIGOUT begs to announce that his next visit to England will take place during the latter part of APRIL NEXT. All applications for ORGAN RECHTALS to be addressed to him, care of Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

AT ST. MARYLEBONE PARISH CHURCH, STAINER'S CRUCIFIXION and BACH'S PASSION (St. John) will be Sung, with the Organ Accompaniment, alternately on Fridays during Lent, at 8 p.m. "The Crucifixion" will be conducted by the Composer on Friday, February 17.

THE CAPTIVES OF BABYLON, new Grato o by GEO. SHINN, Mus. Bac., will be performed, by kind permission of Archdeacon Farrar, under the Direction of the Composer, at St Margaret's Church, Westminster (near the Abbey), on Friday, February 24, at 8 p.m. Tickets (free) may be obtained at the Vestry after February 17.

PROFESSIONAL NOTICES.

- MADAME ANDERSEN (Soprano).**
Concerts, Oratorios, Matinées, Soirées, &c., 59, Victoria Road, Tuebrook, near Liverpool.
- MADAME BAILEY (Soprano).**
For Ballads, &c., 26, North Street, Peterboro'.
- MRS. BARTER (Soprano).**
For Oratorios, Ballad Concerts, &c., address, Westbury Road, Wood Green, N.; or Messrs. Novello, Ewer and Co., 1, Berners Street, W.
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For Concerts, Oratorios, &c., address, Mr. Brook Sampson, Mus. Bac., Beethoven House, Northampton.
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Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.
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For Oratorios, Operatic or Ballad Concerts, address, 40, George Street West, Spring Hill, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.
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For Oratorios, Concerts, &c., address, 7, Billing Road, Northampton.
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For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.
- MISS ELLA DALY (Soprano).**
For Oratorios, Cantatas, Ballad Concerts, &c., address, Mr. F. W. Holder, Music Warehouse, Hull.
- MISS MARJORIE EATON (Soprano).**
For Concerts, Oratorios, &c., 237, Katherine Street, Ashton-under-Lyne; or Messrs. Hime and Addison, Manchester.
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For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.
- MISS MARIE GANE (Soprano), Cert. R.A.M.,**
48, Stanford Road, Kensington, W., and Montpelier, Bristol.
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For Oratorios, Classical and Ballad Concerts, Organ Recitals, address, 18, St. Stephen's Avenue, Uxbridge Road, W.
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For Concerts, Oratorios, At Homes, Banquets, &c., address, 27, Loughborough Road, Brixton, S.W.
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- MISS BESSIE HOLT (Soprano).**
For Oratorios, Concerts, and Cantatas, address, 3, Bradshaw Street, Higher Broughton, Manchester.
- MISS HONEYBONE (Soprano).**
For Oratorios, Concerts, &c., Bridlesmith Gate, Nottingham.
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MISS VINNIE BEAUMONT (Soprano). Engaged: January 2, Grasby (Miscellaneous); 5, Ripon ("Messiah"); 12, Crowle (Miscellaneous); 14, Oldham (Miscellaneous); 24, Lincoln (Miscellaneous); 30, Kettering ("Ancient Mariner"); about March 13, Peebles ("Creation"); May 10, Hadleigh ("Hymn of Praise" and "Stabat Mater"); 29 and 30, Pembrokehire and Haveringwest Eisteddfod. Address, Point House, Briggs, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

MISS SARA BERNSTEIN (Soprano), Medalist, R.A.M. can accept Engagements for Oratorios, Ballad Concerts, At Homes, &c. 13, Tavistock Crescent, Westbourne Park.

MISS HATTIE HICKLING (Soprano). Engaged: February 1, Dulwich; 2, Peckham; 4, Southsea; 8, City; 14, Exeter Hall ("Rose Maiden"). Address, 51, St. Mary's Road, Peckham, S.E.

MISS MAUD LESLIE (Soprano). Engaged: January 10, Kensington; 17, Battersea; 21, Forest Hill; 23, Camberwell; 26, Lavender Hill; 28, Stepney; 30, Walworth; 31, February 3 and 8, Peckham; 9, New Cross; March 9, Brixton. Address, 41, Crystal Palace Road, Dulwich.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MADAME NELMES (Contralto) requests that all communications respecting Oratorios, Concerts, &c., may be addressed to her at Derby Villa, Clifton Wood, Clifton, Bristol.

MR. VERNEY BINNS (Tenor), 65, King's Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. HENRY BEAUMONT, Tenor, from Crystal Palace (Handel Festival Orchestra), St. James's Hall, Carl Rosa Opera, Drury Lane, &c. Engaged: January 16, Bayswater, Weber's "Jubilee Cantata," &c.; 17, Highbury Athenaeum, "Messiah"; 21, City, Ballads; 25, St. Leonard's, "Messiah"; 26, Huntingdon, "Hymn of Praise" and "Fairy King"; 28, Ealing, Ballads; 31, Col. K. "Golden Legend," &c.; February 2, Downpatrick, Ballads; 6, Hornsey, "Hymn of Praise," &c.; 7, Beckenham, "Garden Scene" ("Faust"), &c.; 9, Grantham, "Bride of Dunkerton" and Beethoven's "Engedi"; 14, Croydon, "Garden Scene" ("Faust"); 24, Belfast, last act "Trovatore," &c.; 25, Dublin, Ballads, "Maritana," and "Faust"; Concert Tour, March 5, Dundalk; 6, Armagh; 7, Lurgan; 8 and 9, Derry; 10, Dublin; 12, Cork; 13, Waterford; 14, Kilkenny; 15, Clonmel; 16, Limerick; 17, Cork; 27, Huddersfield, Bach's "Passion"; April 5, Croydon, "Garden Scene" ("Faust"); May 2 and 3, Jersey, Haydn's "Seasons"; last week in July, Llandudno. Address, 49, Ladbroke Road, W.

MR. ARTHUR CASTINGS (Principal Tenor, Hereford Cathedral). Engaged: January 13 and 14, Nottingham; 16, Hereford; 31 and February 1, Pembroke Dock; 2, Hereford; 3, Leominster; 7, Nottingham; April 9, Ilkeston; 10, Nottingham; May 31, Oxford, others pending. For terms, vacant dates, &c., address, Cathedral, Hereford.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor) requests that all communications respecting Engagements for Oratorios, Ballad Concerts, Masonic Meetings, &c., be addressed to Trinity College, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that in future all communications respecting Oratorios, Concerts, &c., be addressed to his residence, 31, Endlesham Road, Balham, S.W.

MR. SYDNEY HERBERT (Tenor), Great St. James's Hall, February 14, &c. Oratorios, Cantatas, Ballad Concerts, &c. Address, 2, Wynne Road, Brixton, S.W.

MR. ALFRED KENNINGHAM begs to announce that his ONLY ADDRESSES are St. Paul's Cathedral, E.C., and Grove-lale, Parson's Green, S.W. He has a few vacant dates for this month. Engagements already booked: "St. Paul," "Elijah," "Messiah," Rossini's "Stabat Mater," Bach's (St. Matthew and St. John) "Passion Music," Dr. Stainer's "Crucifixion," Bennett's "May Queen," Cowen's "Rose Maiden," and several Ballad Concerts, and Banquets.

MR. BARTON MCGUCKIN, in announcing his return from America in June next, begs that all communications respecting Concert and Oratorio Engagements may be addressed to his sole Agent, Mr. Alfred Moul, 26, Old Bond Street, London, W.

MR. S. THORNBOROUGH (Tenor). *Répertoire:* "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabaeus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. RICHARD R. WILSON (Tenor) is open to receive ENGAGEMENTS for Oratorio, Ballad, and other Concerts. For terms, &c., address, Grange Road, West Hartlepool.

MISS S. RILEY and **Mr. D. SUTTON SHEPLEY**, Gentleman of Her Majesty's Chapels Royal (Contralto and Bass), HAVE REMOVED to 97, Dalberg Road, Brixton, London, S.W., where all communications should be addressed.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, requests that all communications be forwarded to 71, Reighton Road, Upper Clapton, or the Cathedral. Engagements pending: Beckhampstead, "Immanuel"; Borough of Hackney, "Elijah"; City, Ballads (twice); Belgravia, "Fair Melusina"; Hackney, Ballads; Northampton, "Eli"; Stoke Newington, Ballads (twice); Hackney, "Messiah"; Clapton, Sacred Selection (twice); Dalston, "Joan of Arc"; Brighton, "Golden Legend," &c.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or N. Vert, 6, Cork Street, W.

MR. W. B. PHILLIPS (Baritone) is open to engagements for Stainer's "Crucifixion" and Bach's "Passion" (St. John). 77, Offord Road, Barnsbury, N.

MR. JAMES STEEL, Bothwell, N.B. (Principal Baritone, St. Mary's, Hamilton), also Conjuror to most of the nobility in the North, accepts a few private engagements. Terms on application.

MR. WATKIN MILLS requests that in future all communications respecting Concerts, &c., be addressed to his residence, Huntcliffe, Bexley, Kent.

MR. HENRY AIRLIE (Bass) is open to Engagements for Concerts, &c. Address, 36, Brook Green, West Kensington, W.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1888.

EDVARD GRIEG.

To understand the artistic character and work of this composer, Englishmen must do what is for them a somewhat difficult thing, and put themselves in sympathy with the intense feeling of nationality which often inspires the inhabitants of a poor country when made conscious of its inferiority by political connection with a more powerful and dominant state. We, whose concerns are as world-wide as the British Empire, who know no masters and no superiors, can hardly be expected to understand such a sentiment. It seems to us puerile, in many of its manifestations, at any rate, and we look on with wonder, not unmixed with impatience, when Scotland becomes irritably jealous for her institutions, Wales blazes up with a purely "local" spirit, or Ireland demands self-government. Circumstances, however, are forcing upon the Imperial Englishman some measure of perception as to this matter. We are beginning to see that national feeling is a force which must be reckoned with in a variety of ways. Nowhere, perhaps, does that feeling exercise a more potent influence than in Norway. The Norwegian has a poor country, counting for little in the world's estimation of physical and moral forces, and overshadowed as a State by its greater and wealthier neighbour, Sweden. But he loves his motherland with a passionate devotion; he is proud of her traditions and history—the history of an unconquerable few; his affection for her valleys and mountains is a commanding passion; he answers as no other can to the spirit of her literature and art, and is far more proud of all she is, and hopeful of all she may be, than the dwellers in mighty lands can conceive. This intense sentiment finds many outlets, but we are concerned here only with its influence upon the art of music.

More than most northern races, the Norwegians are lovers of music, to the instinct of which everything in the physical features and the history of their country makes appeal. Interesting testimony to this fact appears in an article long ago contributed to *Macmillan's Magazine* by Mr. Otto Goldschmidt. The writer said:—

"When, on my visits to England, I had been some time in London, in the Eastern Counties, in Surrey, in Kent, and in the Isle of Wight, it struck me that in my strolls through streets and lanes, high-roads and woods, I had never heard the people sing. I certainly had heard, for instance, the black minstrels and such other bands; but I do not call that a singing of the people, but a more or less bad execution of individual compositions. The people's song descends from the air; it rushes forth from the forests, the rivers, the mountains; it lives in tradition, it was never composed, never taught man by man. I remember when once, with a friend, passing over Tower Hill, hearing a plaintive sound proceeding from a crowd. I asked him what was the matter, and on being told 'A Ballad Singer,' I hastened to the spot to catch a musical sound, however coarse, from the people of England. Alas! it was only a poor starving woman crying out for bread, and in false rhythms offering printed ballads for sale. My thought reverted to the time when I visited Norway, and when, having crossed the Farn Tinn lake and entered Vestfiorddal, Aagot, the daughter of my host,

at dusk took down the *langeley* and sang. Oh! for those sweet simple lays of love and feud, fragrant with naive faith in a mysterious destiny, that selects the best hearts, the loveliest girl, and the bravest lad for the greatest joy and the deepest pain. As for the strain, the music itself, if you were to ask Aagot who made it, she would not tell it to a stranger, but perhaps later, when you had won her confidence and made her trust you were no unbeliever, no 'scorner of simple folk,' she would tell you that her great grandmother had the melody from a man whose great-grandfather had learnt it of the Fossekarl (the spirit of the waterfall), or from the Hulder, the mysterious ever-young shepherdess, who had fallen in love with him."

So music entwines itself with every form of the life of this interesting people. When Ole Bull was buried at Bergen, the peasantry, who, it is said, knew his music by heart, paid the dead violinist a touching tribute. These men, "in their lonely, poverty-stricken huts, had been proud of the man who had played their 'Gamle Norge' before the kings of the earth. They were there by hundreds, each bringing a green bough, or a fern, or a flower; they waited humbly till all others had left the grave, then crowded up and threw in each man the only token he had been rich enough to bring. The grave was filled to the brim." Rude may be the minstrelsy of Norway, but the spirit of music dwells with the people, who look forward, we doubt not, to a time when the harp of Earl Eric, played by King Harald at the feast in Rogaland, shall be its true symbol:—"But when the boards were taken up, the earl let bear forth good things, which he had chosen for the king, and to all his men he gave some good gift or other; and at the end of this gift-giving, the earl let bear forth a harp, whose strings were this one of gold and that one of silver, and the fashion of it most glorious; and the king stretched forth his hand to meet it and began to smite it, and so great and fair a voice had this harp that all wondered, and thought they had never heard the like before."

Given a people with musical instincts and intense national feeling, and there we have the conditions under which music is cultivated as a source of national distinction and pride. All evidence goes to show that Norwegian art is intensely patriotic. By the grave side of Ole Bull, the uttered words mingled the glory of "old Norway" with that of the dead violinist. Björnsterne Björnson said:—"Patriotism was the creative power in his life. When he established the Norse theatre, assisted Norse art, helped the national museum, his mighty instrument singing for other patriotic ends; when he helped his countrymen and others wherever he found them, it was not so much for the object, or the person, as for the honour of Norway. He always felt himself our representative, and if he felt there was need, let it be at home or abroad, that 'Ole Olsen Viol, Norse Norman from Norway,' should appear, he never failed us." The same note is struck by Wergeland, when he makes Norway sing—

Oh, world-wide is my son's fair fame!
Anew my eye is proud aflame.
On, on, my son! when thou art blest
'Tis blessing in thy Mother's breast.
A poet I, for ages long;
The Norseman's legends are my song.
My epic have I written too,
A noble thought each hero true.

Lastly, we may quote the words of Edward Grieg himself on the same occasion. With him, too, the theme was the Motherland:—"Because more than any other thou wast the glory of our land; because more than any other thou hast carried our people with thee up towards the bright heights of art;

because thou wast more than any other a pioneer of our young national music, more, much more than any other, the faithful, warm-hearted conqueror of all hearts; because thou hast planted a seed which shall spring up in the future, and for which coming generations shall bless thee with the gratitude of thousands—for all this, in the name of our Norse musical art, I lay this laurel wreath on thy coffin."

In all this we have indications of a state of things adapted to exercise an immense influence upon Norwegian art and artists; the best proof of which may be discovered in the fact that Scandinavian composers almost entirely limit themselves to the musical dialect of their own land. In this they resemble those of other nationalities similarly situated. Chopin, as the representative of Poland; Dvůrák, as the representative of Bohemia, stand prominently forward in illustration. They are patriots in music, embodiments of the musical instincts of their people. Such a representative and such a patriot is Edward Grieg, of whom we must now think as a man devoted to love of country, jealous for the glory of Norway, confident in her genius, and by these feelings influenced throughout his life and work.

Grieg's life has been singularly uneventful, as the world counts events. Last month we had to speak of Brahms under the same circumstances, and to point out how little that master's career lends itself to a descriptive pen, or appeals to the imagination. The Norwegian, like the German, is a quiet, plodding musician, content, personally, to show himself over a very limited part of the earth's surface, and to be known by his works rather than by face, form, and speech. It is well, perhaps, that we have some of these earnest souls left—men suggestive to us of the great artists of the past, who laboured with far less care for an individual triumph than for the glory of their craft, and even whose names, in many cases, have not come down to us, though their masterpieces survive. Grieg was born at Bergen in June, 1843, and educated there till he had reached the age of fifteen. In his case, unlike that of many others, circumstances were favourable to the development of inborn musical talent. His father, who represented some foreign country as consul at the Norwegian port, had a good position, and his mother early taught him the elements of the art in which he is now so distinguished.

Details as to Grieg's early years are not accessible, but it would seem that he made good use of the advantages that came in his way, and was quite a boy when certain of his compositions were brought under the notice of Ole Bull, who was also a native of Bergen, and occasionally returned thither from his extensive wanderings. The biography of the Norwegian violinist, published not long ago by his widow, contains no reference to this fact, but we learn from other sources that Bull was much struck by the talent of his compatriot, and strongly persuaded Grieg's parents to give him a musical education. Advice from Ole Bull in Bergen was almost equivalent to a command which must be obeyed at any cost. It was followed in this case without much demur, young Edward being sent to the Conservatorium of Leipzig in 1858, when he was fifteen years old. He remained there four years, having Hauptmann and Richter as his masters for harmony and counterpoint, Rietz and Reinecke for composition, and Moscheles for the piano. According to Mr. Edward Dannreuther, who, we believe, was his fellow-student in the Saxon city, Grieg, "during the term of his studies, lived mostly in the romantic worlds of Schumann, Mendelssohn, and Chopin, whose works then gave the tone to the entire musical life of the town, and especially of the Conserva-

torium. He has since become aware of other older and newer masters, without, however, showing very distinct traces of their influence in his compositions." The young Norwegian may have been far from suspecting the line he was afterwards to take, but Providence had a mission for him other than that of working in one of many rival schools, and fighting the battles of Tweedle-dum against the forces of Tweedle-dee. It seems, indeed, that we may recognise the hand of an over-ruling fate in the illness which compelled him (1862) to quit Leipzig and return to his own country, which, as far as we have been able to ascertain, he has not since left for the purpose of residence abroad. During many years he has resided at Christiania, where he acts as teacher and conductor; where, also, he enjoys a pension bestowed upon him by the Norwegian Diet, to the end that he may devote himself, without concern for daily bread, to the highest musical interests of his country. This is all of Grieg's outer life that there is to tell. To his inner life, save as reflected in his works, there is no present access, but, mayhap, when he has passed away, survivors will know him thoroughly, just as the great masters of our own past are known to us by the publication of their most intimate confessions.

Turning to Grieg's work as a composer, we at once find ample evidence to justify all that has been said on the score of his patriotic musicianship. He took home with him from Leipzig a knowledge of how to express himself, a mastery of form, and acquaintance generally with the apparatus of composition, but for the rest—for ideas, spirit, character, poetry—he owes nothing to any land save his own. Not every nationality is rich enough to furnish a musician in this matter. An Englishman, for example, could derive but small help from the popular music of his country. But Norway is a mine of wealth to her artists, and gifted beyond most lands with characteristic songs, picturesque legends, romantic history, and a physical aspect that of itself stimulates the imagination. Naturally the folk-music of Scandinavia catches some of the gloom and sternness of nature, but, strangely enough—and here the wide contrast between a Northern winter and a Northern summer may suggest a cause—some of them are as effusively cheerful as those of Naples. In his work on "The Study of National Music," the late Carl Engel wrote:—"It is a curious fact that those nations which possess the most lugubrious music, possess also the most hilarious tunes. The songs of the Norwegians are generally very plaintive, though at the same time very beautiful: and some of the Norwegian dances have, perhaps, more resemblance to the dirges than to the dances of some other nations; but in single instances the Norwegian tunes exhibit an unbounded joy and cheerfulness, such as we rarely meet with in the music of other people. Indeed, the Norwegians, as far as their music is concerned, might be compared to the hypochondriac, who occasionally, though but seldom, gives himself up to an almost excessive merriment." To the manner of such music born, and deeply in sympathy with all around him, Grieg early proclaimed himself a Norwegian composer. What that means, and what sort of music a Norwegian composer writes, when he is nearest to the sources of his country's art, may be seen in some "Pianoforte Albums," recently published by Messrs. Novello, Ewer and Co. Here we have nothing of "form," development, or aught else extraneous in origin. For the most part the little pieces are melodies strongly marked by Norwegian characteristics, and accompanied more with reference to the emphasising of those characteristics than to anything else. In this matter Grieg allows him-

self a free hand, very properly insisting upon truth to nature. As for the melodies themselves, it is impossible to convey, in words, an idea of their quaint beauty. Occasionally one is met with that by regularity of phrase and conventionality of expression sounds familiar even to foreign ears, but the major part is strange. Plaintiveness, even sadness, is a common feature, and over all seems to be thrown the tender grace of the flowers that bloom on Norwegian hills in, so we may fancy, melancholy anticipation of the early Northern winter. Let the following be given as an example. It is entitled "Folk Song":—



And this also—a waltz theme—



Can anything be more artless or, at the same time, more charming? The melodies of which the foregoing present samples are imitations of national style, but they might have been born among the people in that anonymous, mysterious way which makes it impossible to discover the source of beauty to the like of which Mr. Goldschmidt's Norwegian maiden attributed a supernatural origin.

We repeat that these little pianoforte pieces, in themselves gems of price, should be studied as showing how thoroughly Grieg absorbed the spirit and character of the national music of his country.

The short pieces just referred to are, of course, national music and nothing else. We have now to see Grieg carrying the sentiment and character of his country's art into compositions of a larger form and higher class. Let us take, for example, the two "Elegiac Melodies" (Op. 34) for orchestra, not long since performed at the London Symphony Concerts. In the case of these works, we again meet with the structure of Scandinavian popular tune, and its peculiarly tender and gentle sadness—an expression quite *sui generis*—



But this is not all of distinctiveness, for Grieg, though limited to a string orchestra, so accompanies the melodies that we are constrained by some instinct of perception to recognise the general effect as no less national than the partial. There is in it a sombre northern tone, a grave northern utterance which, somehow, appears to bring up before us the pine-clad hills and deep-shadowed fiords of Norseland. Different of character and purpose are the "Lyrical

Pieces" (Op. 38 and 43) for the pianoforte. These are short works with descriptive titles, as "Bergeuse," "Spring Dance," &c., or else they are examples of Norwegian dance measures, and so on. The second class are, of course, nothing but national in form and sentiment, and we turn to the first with more interest because expectant of Norwegian characteristics in works of more than local scope. No disappointment ensues. In the "Bergeuse," it is a Norwegian mother who rocks her child to sleep—



and as here so in other instances. Hardly, as a matter of fact, can a piece be found altogether free from local colouring. The composer seems to be possessed by the genius of his country's strains. He is its prophet and mouthpiece—a Norwegian musician and nothing else.

Grieg, as the reader well knows, does not limit himself to pieces of lyrical dimensions and character. He is the author of large works in classic form, as, for example, the Violin Sonatas in F (Op. 8) and G minor (Op. 13), and the Violoncello Sonata in A minor (Op. 36). Necessarily in these cases, the composer appears to some extent as a cosmopolitan musician. Norway has no musical forms apart from simple melodies, and the Norwegian musician working on the higher lines of art must borrow his models. But he can infuse into his productions more or less of the national musical dialect and feeling, and this is precisely what Grieg does. The Sonata in F is a remarkable illustration of the fact. In the very opening theme, we have more than a suggestion of the melodies dear to Norwegian people—



Throughout the work the same individual character prevails, and, to a greater or less extent, this may be said of the other Sonatas mentioned above. Hence the peculiar and distinctive charm that attends the works of Grieg. We find the old world-wide forms instinct with a new spirit, and the tongue of universal culture made to utter sentences classically shaped but rich in novel and piquant turns, that somehow appeal to us as having their source less in art than in nature. Foreigners cannot be expected to share all the sympathy which a Norwegian must feel for what is national in Grieg's art, but we can enjoy, and be thankful for an opportunity of enjoying, its freshness and beauty. The conventional language of music is so far exhausted that only a man of genius can hope to command attention in using it. The man with no genius is confined to platitudes, and his hearers are consequently driven to weariness. The remedy for this is—and musicians are beginning to find it out—a closer alliance with that which is distinctly national, which means resort to the original sources of music as they lie, a living power, deep down in the hearts of the people. There, as Grieg proves, may strength and variety be found, and there may the secret be learned which enables a musician to emulate the fabled deeds of Orpheus, who "made

trees, And the mountain tops that freeze, Bow themselves when he did sing." In music, as in other arts, we must now and then go back to nature. The painter who composes landscapes in his studio soon becomes stilted, artificial, conventional, and so does the musician in an analogous case. There is no doing without the breezy hill-side, the quiet sun-lit lake, the magnificent ocean, the peaceful valley, the calm summer-day, the roaring winter-storm. One of Edward Grieg's claims to honour and regard is that he has shown the way to nature and the advantage of her company.

VERNON LEE ON MUSICAL SUGGESTIVENESS AND MUSICAL PERSONALITY.

THESE remarkable essays,* in view, doubtless, of the character of the writer's previous efforts, have been treated hitherto as a contribution to the domain of letters pure and simple, and hence their close connection with music has been strangely overlooked in such reviews as we have come across. This omission, which we now propose to remedy to the best of our ability, is strangely characteristic of the attitude of literary men towards music. It is hard to say whether their neglect or their patronage is the more exasperating. Saint-Saëns speaks resentfully of the unfair advantage that a brilliant essayist has over a musician in talking about the art in which the latter is so intimately concerned. His style and literary ease help him to impose upon the guileless public, and lend weight to the most unfounded assertions. It is all the more satisfactory, then, to find, as in the present case, powers of expression cultivated to a remarkable pitch, combined with a real sympathy for, and considerable knowledge of, the subject under discussion. Of all the lady members of the honourable Corporation of the Goosequill, as Thackeray called the profession of letters, none wields an abler pen than the gifted writer who chooses to veil her identity beneath the pseudonym of Vernon Lee. She is deeply read but never pedantic, so light is her touch and natural her style; and where one most entirely dissents from her views it is impossible to withhold one's admiration at the ability with which she states her case, and the adroitness with which she forestalls and parries objections. Turning from generalities to a consideration of the specific references to music in these pages, and passing over a few incidental allusions in the early chapters of the book, we encounter, under the title of "Prosaic Music and Poetic Music," a disquisition suggested by hearing within the space of forty-eight hours two such widely different operas as Boito's "Mefistofele" and Cimarosa's "Matrimonio Segreto." After dwelling on the essentially poetic and suggestive character of Boito's music, and the absolute lack of any such element of poetry or romance in the libretto of the "Matrimonio Segreto," Vernon Lee is obliged to admit that, spite of the incongruous setting, there is something undefinable in the melodies of Cimarosa's opera which makes the same impression as the phantasmagoric visions of "Mefistofele," "something that at bottom is of identical nature, something we call music and feel inclined to call poetry." The lack of imaginativeness in the eighteenth century librettos is well illustrated by the fact that Gluck and his librettist Calzabigi, "both of them furious reformers, pre-Wagnerian Wagnerists, were never struck with the idea, which every fifth-rate composer would have to-day, of using up in their opera the barbaric, fantastic, and gruesomely imaginative element contained in the massacre of *Orpheus* by the

frantic Mænads. *Orpheus* and *Eurydice* are sent home quickly at the end of the third act, like a newly-married couple returning from their honeymoon."

But returning to the question of what constitutes this romantic or poetic quality of music, as illustrated by the "Canta Sirena" in "Mefistofele," Vernon Lee asks of what is the music suggestive? Of the siren, of course, and the full moon! But, after all, where are they to be found if not in the words? "As to the music, it would be difficult to point out in what particular arrangement of notes there is any allusion to a siren or a full moon; indeed, it might be hard to convey either of the two items to the mind of the audience, if that audience happened not to understand the words." The best commentary on the foregoing remarks is furnished by the unquestioned fact that abstract music, such as the symphonies of Beethoven, music of the most imaginative or poetic cast, will awaken totally different emotions and make totally different pictures in the minds of different people. In some, these mental pictures are hardly produced at all, and this, doubtless, in the case of those in whom the perceptive faculty is less developed—a faculty, the absence or slight development of which must by no means be taken to imply a low order of intelligence, as those who have studied Galton's researches on this point will remember. Some persons always think of the years of the century or the numerals up to twenty in a particular diagram, others frame no such pictures. But the fact alluded to above is, we think, conclusive as to the point on which Vernon Lee insists—namely, that apart from appropriateness and association there is no definite and unmistakable suggestion about music any more than there is any morality in an algebraic equation. And for our own part, while we have no objection to being told about the images called up in the minds of others, we greatly resent any attempt to force upon us certain fixed pictures or sentiments, as inseparably associated with certain pieces of abstract music. It is very interesting, for example, to learn from his own letters, that Schumann discovered the whole story of "Hero and Leander" in one of his Phantasies—*"Die Nacht"*—after he had composed it; or again, how Chopin's Funeral March reminded him of cannons buried in flowers; or again, how at a performance of the C minor Symphony, an old soldier stood up in uncontrollable excitement at the opening of the last movement, and cried out "C'est l'Empereur." But when—as happened to the present writer—a well-meaning friend appeals to one whether such and such a phrase is not typical of a pantheistic philosophy, we are fain to protest against this or any other attempt to regard music as a precise language. Such definite symbolism would be the death of music, and there can be no doubt that the mistaken interpretation put upon Wagner's theories by some of his extreme adherents—for whom, by the way, he had the heartiest contempt—would tend not a little to mislead persons as to the true function of music—namely, the expressing and illustrating those sides of our being, which can be expressed or illustrated in no other way.

The poetry of Boito's and Cimarosa's music, then, Vernon Lee is driven to conclude, resides in the very prosaic circumstance that the music is beautiful. Rather a lame and impotent conclusion, as she herself frankly admits, but one which, taken in connection with the other conclusions arrived at in the long and elaborate musical medley styled "Signor Curiazio," is worthy of due consideration and respect. The writer had been endeavouring to conjure up and recall a recent performance of "Tristan und Isolde," and along with the resultant impressions, which were chiefly those of weariness, there emerged a fragment

* *Juvenilia*. By Vernon Lee. 2 vols. T. Fisher Unwin.

of a phrase from Cimarosa's "Orazi," coupled with a vague sense of regret and approval. In order that her readers may fully appreciate the incongruity of *Curiazio* intruding himself into the company of this most tragic pair of mediæval lovers, she is impelled to give some account of the conditions of operatic performances at the time when Cimarosa wrote, in the form of an imaginary dramatic prologue to Sografi's "Le Convenienze Teatrali," a very amusing *tour de force*, which lets us behind the scenes of that "world of tyrannical *prima donnas* and coxcomb *primo nomos*, &c. . . with its exquisitely trained voices, its admirably elegant music, its contempt for history, geography, and possibility." This incongruous intrusion of Cimarosa's music, Vernon Lee explains by saying "the fact that she could not possibly love or feel sorry about *Tristram* and *Yseult*, had called forth the fact that she had loved and been sorry for *Curiazio*." From this she is led to inquire into the reasons for her preference in the one case and indifference in the other; and finally find them in the fact that Cimarosa's music has a personality (of which more anon) and Wagner's none. Lest, however, the ardent admirers of Wagner's genius—amongst whom we enrol ourselves—should be led to imagine that Vernon Lee's disparagement is founded on mere prejudice or ignorance, we hasten to point out that in several places she speaks of the magical power of his music with an eloquence and graphic force that his votaries could hardly surpass. "We are," she says (pp 171-173), "let us say, during the performance of the marvellous garden duet, extremely moved; we are unconscious of the theatre, of the spectators, of the actors, almost of the music, and almost of our real selves; for notes, combination of notes, harmonies, melodies—all these things have disappeared, have melted away. And disappeared also has our past, our present, our future—all the things about which we think, after which we strive, all gone, forgotten. There remains, so to speak, only a something within ourselves which is vibrating, quivering, vaguely wanting, receiving, giving, hungering and thirsting, fainting and gasping, and uprising and shaking at we know not what closed gates; there remains a something outside ourselves which is sweeping across us, sending streams of anguish through the bare nerves of our soul, pouring upon them a quite heavenly balm; chilling us at one moment, and making us burn at another; shaking like an impetuous wind; rocking, submerging us, like a soft wave. Besides this, a vision, a sort of passing glorified sense of the presence of *Tristram* and *Yseult* whom we love; nay, we do not love them, we love with them. They are in us and we are in them. Love, but how? Not certainly as we love *Desdemona*, or *Juliet*, or *Miranda*; not even as we love some beautiful soulless statue for its more visible loveliness; not anything like that. In this there is neither sympathy with virtue nor admiration for beauty; there is merely what there is in *Tristram* and *Yseult* themselves, and by what name should we call that? As they love one another, so do we seem to love with them; the buzz of their blood is in our ears, the palpitation of every one of their arteries is throughout our own bodies, the choking of their voice is in our throats. Through ourselves runs a bodily tremor and convulsion of passion communicated by the hurrying violin phrases, the sighing horns and panting hautboys, by the throbbing (as of blood in the temples) of the basses in the orchestra, all rushing up to subside in long tremulous ripples, turned to slowly swaying waves of sound, through which, every now and then, well up the broken harp chords. Ourselves, the music, *Tristram*, *Yseult*, whither disappeared? We know not; there remains but this strange mist of

passion, these narcotic fumes, in which there is the height of pain and pleasure and forgetfulness, wreathing, swirling out of the music of Wagner as out of some magic censer, rising to our brain, to numb and intoxicate." High praise this, and yet fully preparing us for the subsequent passage. Is our soul, she asks, during such a performance and as long as its spell lasts, "made stronger, keener, and more supple to deal with true and false, and right and wrong, as it would be by some written tragedy? I fear not. That passion, without object or motive, blind, if passion ever was, deaf and sterile, communicated to our soul by the mysterious power of Wagner's music, shakes and unsettles it, weakens our mental and moral muscle, making it incapable of resistance in the present, less capable of resistance in the future. If it be true that the dignity of any art in our lives may be measured by the degree to which it increases our power of coping with the difficulties and agitations to which our soul is exposed; may we not ask, if, during the performance of such music, we were suddenly put in presence of some great decision to make, or some great temptation to resist—Should we be more or less fitted to make the right choice, or take the right course, while our soul was enervated and excited with the empty visions and barren passions with which, like a subtler alcohol, such music had filled it? Let every one answer this question for himself: to me it seems to admit of but one answer." That these are pertinent questions no one can deny, and we do not propose to enter upon any discussion of them, merely remarking that the bracing and refreshing quality which Vernon Lee denies to Wagner, would be declared by his votaries to be found in the very highest degree in such a work as "Parsifal." For the present, we are concerned with Vernon Lee's treatment of the question—What is a musical individuality, and does it really exist? Music undoubtedly possesses the power "of projecting into our soul the shadowy semblance of joy, or grief, or rage, or tenderness which we have ourselves experienced." There is emotion in music, but "emotion is not he or she who feels it; emotion is not a man or a woman, it is not an individual." The personality is in the words of the libretto, not in the score of the opera. So that it would almost seem as in admiring or disliking a musical individuality, we had been criticising the non-existent. But, as Vernon Lee proceeds to show, the hows and whys of music are excessively complicated and misleading, its philosophy a perfect phantasmagoria of strange things, and its phraseology so poor, even in the simplest technicalities, that although we perceive the qualities as quite separate, we have to conceive them in the terms of other classes of things. "The characteristics of music are unknown except in music, and have no nomenclature of their own; so that we are simply reduced to applying to musical qualities the names of qualities which can have no musical existence." This is bad enough in regard to mere technicalities, but when we come to grand effects the confusion grows inextricable. We borrow, to designate the large impressions producible by music, the nomenclature of our conditions of soul. "For such combinations of notes as constitute musical identity we are simply without names," and the result of that figurative language which we are forced to use is that "the more we attempt to describe music to ourselves and to others, the more completely do we get into the habit of talking of music as having a nature which it simply has not got. . . . And hence it is that the quality of definiteness of musical form, the something which does not yet exist in Palestrina and has well nigh ceased to exist in

Wagner, becomes in our mind unconsciously confused and identified with definiteness of musical personality." And this confusion is immensely enhanced by the conditions of operatic performance. "Music, words, dress, and gesture unite, and we cease to know what is what. If, then, the man or woman on the stage sings those words to music which give us a sense of clearness, of separateness from other music, . . . it must inevitably seem to us that this clearness, completeness, separateness is cognate to the moral nature of the living man or woman, to the nature of those human words; we think of it as individuality of character. . . . Thus, therefore, does musical personality, although a mere phantom, come really to exist (like many another phantom) for our fancy and our affections; thus can we feel, towards what is merely the poignancy of loveliness, a quite human kind of sympathy: we can love, and almost desire to serve on account of their beauty, what are in reality merely arrangements of melodies and harmonies, but of which we think as the heroes or heroines of Gluck, or Mozart, or Schubert." This personality or distinctness of form is possessed in a high degree by Cimarosa's music. "*Curiazio*," Vernon Lee continues, "is musical flesh and blood; has a musical face and eyes into which I can look; he has a musical personality. And *Tristram* and *Yseult*, I say once more, have none; are mere dim spectres confused with each other, and confused with all things about them. Why? Because the music which Wagner has composed on to the words expressive of their vicissitudes and of their feelings is, even like the music of Palestrina's great Mass, music insufficiently distinct in form; music of the infinite; music all about nothing at all; music without personality. And for this reason, therefore, the most imaginative and emotional of all composers, the man whose whole life has been one long mediation on the weirdness and pathos of mediæval romance, one constant effort to bring them home to us with his music; this man therefore has failed, where an utterly unthinking composer, or rather the grotesque world of Sogradi's '*Convenienze Teatrali*' has succeeded, succeeded even to the extent of sending their absurd and charming *Curiazio* into my mind when it should have been flooded with the thought of *Tristram* and *Yseult*." Of a truth has it been said that the mobility of a woman's mind adds to her attractiveness. How eloquent and vivid, and true and irreconcilably inconsistent are Vernon Lee's criticisms on Wagner; telling us in one passage of the mortal weariness induced in her by listening to *Tristan*, and in another of the intoxicating sorcery of his strains; describing the chief characters in that drama at one moment as a pair of spectral phantoms, and in another so throbbing and palpitating with life as to force us, willy nilly, to love and live with them. And how complacent is the use of the pronoun *us* in the last passage quoted. After all, we are not so sure but that Saint-Saëns has a good deal to justify the following protest, with which we may fitly close this paper:—"La critique musicale étant faite, non par des musiciens, mais par des littérateurs, la musique est livrée à ses pires ennemis, et tous les conseils qu'on lui donne la conduiraient à sa perte, si elle les suivait. On ne dit pas aux musiciens; soyez grands, soyez forts, soyez sublimes! mais soyez faciles à comprendre, mettez-vous à la portée du vulgaire. En ce moment même, on donne ce conseil aux compositeurs qui songent à écrire de nouveaux ouvrages pour l'Opéra: 'Pour être compositeur dramatique, il n'est nul besoin de se montrer algébriste ou chimiste. Que, avant tout, leurs œuvres soient scéniques et mélodiques, le reste leur sera pardonné s'il est besoin.'"

THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XXIV.—HÉROLD (continued from page 18).

LAST month we saw the composer of "*Zampa*" escape from Venice without a passport and set his face towards Vienna. Five days after that bold adventure (we must remember that the Hundred Days of 1815 were in progress) he appeared at Ponteba, near the Austrian frontier, having contrived so far to elude the attentions of the most suspicious and watchful police in the world. But Hérold's greatest difficulty lay before him. He had to cross the frontier into Austria, and then make his way to the capital without knowing a word of the language. What of that? Youth is strong and hopeful; it loves danger, and finds its energies braced up by obstacles. Hérold persevered, therefore, and combining the wisdom of the serpent with the harmlessness of the dove, engaged a smuggler to convoy him across the boundary line. Known to the "free-trader" in question were all the by-paths by which forbidden goods, or men, could be slipped over the frontier, and the operation would, no doubt, have been easy had not the weather made it difficult. When the two men started, at midnight, the rain descended in torrents, the roads were in a frightful state, and a river through which they had hoped to wade was found swollen and impassable. Cross that stream they must, or venture a bridge guarded by officers of the customs and police. What was to be done in the emergency? Hérold proposed swimming, but the smuggler had contracted to risk liberty, not life, and therefore declined. The bridge alone remained. It was the last card of the confederates and they determined to play it. Happily, fortune favoured them. Perhaps because of the violence of the storm, the officers were not on the alert; so, in the darkness and tumult of the elements, our two adventurers slipped past and by four o'clock in the morning had tramped several miles into the country and found shelter in a way-side house, where Hérold recompensed and dismissed his guide. From that point the young Frenchman travelled alone, sometimes on foot, sometimes in public conveyances, but always, on approaching a town or village, executing a grand turning movement to escape official attention. At Klagenfurt his troubles reached a climax. Having as usual left the diligence and performed a flank march, he found several roads leading from the town on the other side. Which was the right one the poor bewildered traveller could not ascertain. He wandered wearily about on the outskirts of the place, knocking at the doors of cottages and making signs that he wanted food and lodging. In every case came a prompt refusal. The people, taking him for a deserter or suspicious person of some sort, ruthlessly turned him away. What was to be done? In his journal we find the answer: "As pouring rain had been continuous for five days, the roads were dreadful, and I could not take a step without finding the water up to my knees. Calling up all my courage and resolving what to do, I wandered into the country looking for shelter, but finding none for an hour, when I caught sight of some boards, and dragged myself towards them. They were two or three old planks nailed together and supported by sticks. Below was a little hay, to my great delight. Behold my house; behold my bed. I looked at my watch; it was ten o'clock, and I must remain there till four in the morning. The night of May 24, 1815, will not be forgotten by me." A day and a night did Hérold roam about, dodging the police and soldiers, thankful to share a peasant's coarse food and rough bed. At last he fell in with the same public conveyance

that had carried him to Klagenfurt, but in such a condition of dirt and dilapidation was the poor musician that his fellow passengers did not recognise him.

Fifteen days were spent on this painful journey, but even when Vienna was reached Hérold's troubles did not end. His position, indeed, became one of graver embarrassment. Austria was at war with France, and a Frenchman found in Vienna without a passport stood in danger of arrest and punishment as a spy. Moreover, want of the important document made useless all the letters of recommendation brought from Italy. At many a door did he knock in vain after wandering from the environs of the city, where he was thankful to find a lodging in the worst inn's worst room. Driven almost to despair, Hérold at length resolved to throw himself upon the tender mercy of Salieri—a man who had not much of that quality to spare. Accordingly he sought an interview with the composer, who, to get rid of an annoyance, passed him on to Prince Talleyrand, representative of France at the Congress of Vienna. The whilom bishop received his young countryman politely, heard what he had to say, and replied: "You have journeyed quite in French style; we will arrange your affairs." But all that Talleyrand could obtain was permission for Hérold to reside in Vienna during fifteen days. Upon this the young Frenchman quitted his dirty lodging in the suburbs and took somewhat expensive apartments on the Graben.

Of course Hérold went about hearing as much music as he could—the "Agnes Sorel" of Girowitz, the "Palmira" of Salieri, the "Bergsturtz" of Weigl, &c. He admired German art immensely, made contemptuous comparisons between it and the art of Italy, and really thought that he had found the Promised Land. He was further gratified on learning that the Austrian police would not interfere with him at the end of the fifteen days. But when Prince Talleyrand left Vienna, the clouds gathered again. Promptly came a notification from the police that Hérold must follow his distinguished compatriot, at any rate beyond the city walls. Desolation! And this, too, just when he had settled down for a long and profitable experience of the Austrian capital. Our young musician did not despair, but again invoked the aid of Salieri, into whose good graces he had contrived to worm himself, and also that of a Councillor at whose house he was in the habit of visiting. Both offered to become sureties for Hérold's good behaviour, on which they were informed that a petition for leave to reside must be drawn up and other formalities attended to. "Behold me," says the diarist, "in a droll situation. I am obliged, on the one hand, to prove that I have sufficient cash to pay my way here; on the other, to tell my director at Rome that I am dying of hunger, without which assurance he will not give me a sou."

While efforts were being made to the end of his continued residence in Vienna, Hérold took advantage of every musical opportunity that came in his way. But he was rather surprised to find that the Viennese were more disposed to enjoy French works than those of native growth. They listened to "Joconda," "Jean de Paris," "Le Nouveau Signor," and "Cendrillon," and, on reaching the end of the list began again with the utmost patience and cheerfulness. With reference to this experience, Mr. Jouvin—to whom we are indebted for these interesting details of Hérold in Vienna—has some remarks worth quoting:—

"I compare the compatriots of Haydn, Mozart, Beethoven, Weber, and Mendelssohn—traditionally considered in France as the body-guard of masterpieces—to the provincial folk who furnish their parlour

very sumptuously and then lock the door, who proudly show the appointments of the dining room to their neighbours and take their meals in the kitchen. Hérold, mad about German music on reaching Vienna, had to put up with something strongly resembling a parody on French music. This was in 1815 and so it is in 1866. At this very moment the Germans of Paris protest against the failure of 'Tannhäuser,' and the French of Vienna applaud to-day 'La Belle Hélène' and will applaud 'Barbe Bleue' to-morrow. Adolphe Adam told me one day that, in travelling through Germany to Russia, he was more surprised than flattered to see in the repertoire of the towns *en route* his 'Postillon' and 'Brasseur,' which had been treated with lofty condescension by Parisian criticism and relegated by it to the orchestras of tea-gardens."

Apart from being condemned to hear French operas performed by Germans, Hérold greatly enjoyed and benefited by his Vienna sojourn. He became on intimate terms with old Salieri, who told him anecdotes by the hour, dissected symphonies for him, characteristically pointing out all the defects but saying nothing about the beauties, and advising him with exceeding patience. Hérold made acquaintance also with Hummel, who charmed him not less as a man than as an artist. The young Frenchman passed an entire morning with the great pianist, and wrote in his diary: "He preluded for nearly an hour, and I was entranced. We sang a mass by him. He played to me a manuscript concerto, two fantasias, some variations; in short, anything I wished. I was very sorry to part company with him, but in a year he will visit Paris." At this time Beethoven lived in the Austrian capital, and Hérold had a letter of recommendation to him, but dared not present it, such was the reputation of the great master as one whom it might be dangerous to approach. The French musician makes one reference to him in his diary. After praising Hummel's courtesy and good nature he adds: "Beethoven is a different man. He is unhappily deaf and as fierce as his face. I have met him in society. He did not wish to play the piano, and was not pressed, because everybody knows that, if disinclined, he would not play for the Emperor of Morocco. They sometimes perform 'Fidelio' here—an opera of his which I have studied only at the piano. I shall be curious to hear it in the theatre, but the actress who plays *Leonora* is travelling, and, for myself, I hope soon to return to my dear and unfortunate country."

The hope just referred to had its counterbalance, for Hérold had made himself much at home in Vienna and could not endure the thought of quitting Salieri. He wrote in his diary: "How changeable is humanity. At present, while I am tranquilly residing in Vienna, I am burning with desire to leave. I have nothing to learn here in the matter of theatrical composition, or, at least, that which I can learn may be learned better in Paris. But one does not part easily from Salieri. But for him I should be now in my own country. Nearly every day they play French operas here, and I can hear them better performed in Paris." Curiously enough—yet, after all, not curiously—he began to look back with favour upon the Italian music which he had come amongst the Germans in order to escape and forget. His ideal of German music was not satisfied, and this prompted him to leave the Austrian capital. Thus he writes: "It is not that staying in Vienna wearies me, but that there is no great advantage in remaining long here. While I am satisfied to have studied German taste on leaving Italy, I see that it might be dangerous exclusively to hear this compact music which speaks always to the ear and the head and never to the soul. The modern operas which gave me greatest pleasure are those

of Girowitz. The works of Weigl are masterpieces of counterpoint, but I do not find in them what I really want. The concerted pieces are excellently made, but where is the *esprit* of Italian music? Ah! I formerly said severe things about Italian music, and every day I more and more find out that I was wrong. True, the Italian orchestra is sometimes poor, as we say, but in what consists the worth of a composition?—in the manner of treating the ideas or in the ideas themselves? My way of looking at music has much changed in three years, and I love to think that it has not changed for the worse." Mr. Jouvin comments upon these remarks very justly: "The artist, in his leanings from Italy towards Germany and from Germany towards Italy, appeared already to understand, at twenty-four and before having written his first French opera, that an exclusive and intolerant art, which does not open its hands to the beautiful, come whence it may, which does not advance to meet it in whatever direction, is a god which cuts off his own limbs in order not to be tempted to come down from his pedestal and leave his temple. The public, in that very different from the Austrian police who harassed Hérold, do not think of asking a composer for his passport; it matters little whether he come from Paris, Vienna, or Naples; what does matter is that, in default of genius, he have talent, and that music, French, German, Italian, be, for him, before all things music. Hérold, always having a glimpse of this grand truth, did not grasp it till after many trials. At last, in writing a score, and looking for inspiration, he turned the eyes of his spirit towards Mozart, Méhul, Grétry, or Rossini. Then, the hand sure, the thought free, and throwing into the crucible of his genius the harmony of the Germans, the melody of the Italians, the *esprit* of the French, rejecting no one and copying no one, he could write two masterpieces, the most inspired and the most perfect—'Zampa' and 'Le Pré aux Clercs.'"

Hérold at length quitted Vienna, setting his face, in the first instance, towards Munich, and designing, staff in hand and wallet on back, to walk the whole hundred and twenty leagues. He had persuaded a Bavarian, one of his friends, to attempt this pedestrian exercise with him, and, one morning at four o'clock, the two young fellows began their tramp in high spirits. The first day they marched eighteen leagues, and, of course, exhausted themselves. The next day saw no more than twelve accomplished, and the morrow beheld them, after plodding along for a few hours, ignominiously seeking the repose and speed of a vehicle. So on the morning after that, and though, on the fifth and sixth days they, feeling ashamed of themselves, took to walking again, on the seventh they discovered that pedestrianism was not much in their line. At Lambach, therefore, the humiliated companions hired a carriage for the rest of the journey and found it very comfortable.

On reaching Munich, Hérold prepared to take another bath of German music, and rushed to a Concert given for the benefit of "a Mr. Weber, director of the theatre at Prague." The quotation is from Hérold's diary, and conclusively proves that Hérold had, at that time, heard nothing of the immortal Carl Maria. Nor, having made the acquaintance of his music, did he greatly like it. He writes: "Mr. Weber, the concert-giver of this evening, has good execution upon the piano, but it appears to me that he wants taste. In all the works of his that I have heard I cannot find a beautiful phrase. He surmounts upon the piano the most astonishing difficulties, but destitute of charm. His duet with clarinet sent everybody to sleep." Commenting upon this remarkable criticism, Mr. Jouvin endeavours, for the credit of Hérold, to cast doubt upon

the identity of "a Mr. Weber" with the composer of "Der Freischütz," and suggests that the person spoken of was Dionysius Weber. But, unfortunately, this will not "hold water" for a moment. On turning to the "Life of Weber," by his son, we find that Carl Maria was in Munich at the precise time of which Hérold speaks, and that he gave a Concert on August 2, three days after the young Frenchman's arrival. "The house was crammed in every part," writes Baron Max. "The whole public listened with rapt attention to Weber's performances of his own Piano Concerto and his duet for piano and clarinet with the accomplished Bärmann. The Overture to 'Sylvana' met with the liveliest appreciation. . . . The receipts from the Concert were considerable, and on every side there were pleasure and contentment." From all this it is clear that Hérold spoke of Carl Maria, but so did Beethoven when he said "Science with him has taken the place of genius," and Fétis when he wrote: "Upset an inkstand on ruled paper and you will have the orchestral effects of Weber."

From the Munich entries in Hérold's diary, we get a glimpse of the "envious Winter." "This evening I have been presented to Mr. Winter, who is as big and as fat as when I saw him in Paris. I am sorry for him that he should be jealous even of his own pupils. I have been told that, great as he is, he is very idle and childish. He begs each person who visits him to do something for him, and he gives sacred representations at his house during Christmas. You see that great talents have their little weaknesses." From Munich, Hérold turned towards Paris, saying: "I am twenty-four years old, and have written nothing but a vile Italian Opera." So through Bâle and Nancy, and Chalons and Meux hurried our young man, full of hope for the future and determination to realise it.

Hérold reached Paris at the end of August, 1815, and after a little while obtained temporary employment at the Théâtre Italien, then ruled by Madame Catalani, who, perhaps, made him useful in the hack work of cutting and patching operas to suit the *prima donna*. Hérold next became *Maestro al cembalo* at the Opéra-Comique, but devoted most of his thought and energy to search after a good libretto. This was an anxious time. He had done nothing and there seemed no possibility of escape from a mute inglorious condition. When, therefore, disappointments continued, he was tempted to give up the struggle, and submit to a life of miserable obscurity. This state of mind is shown in his diary: "What shall I do? Do as Emmerich? Listen to reason and find satisfaction in imitating him? I have entered upon a career in which none of Emmerich's qualities would be worth much. Frankness, boldness, a lofty standard of morals—all that has no place in our state. I even think that the opposite qualities are indispensable—falsehood, hypocrisy, *miaulage* are all wanted for success with us."

At this time the Duc de Berry was forming his household, and Hérold's friends strongly advised him to apply for the post of director of the music. On the other hand, Madame Catalani, who contemplated a European tour, desired to take him with her as composer-accompanist. This threw our irresolute young man into greater perplexity than ever. He wanted to stay in Paris to make good his footing there. Something had already been done to that end; to go away was to undo it. But there was an attraction in seeing men and cities, in opportunities for studying foreign art and artists. Hérold, like the proverbial donkey between two equally fragrant

* The hero of a novel by Madame de Montolieu. Emmerich, after seeing all his illusions dispelled and every hope blasted, returns to dwell in peace and quietness among the people of his native village.

bundles of hay, was long in making up his mind. At length, however, as something had to be done, he threw in his lot with Catalani, influenced by Méhul on the ground that enforced idleness in Paris was working the young musician an injury, as no doubt it was. Hérold made all arrangements to start on the tour—and went not. At the last moment he was diverted by the sudden opening of a new and happier road.

During what he thought to be his last hours in Paris, Hérold visited the Favart on some matter of business and was told that a messenger from M. Boieldieu had called to say that his employer desired an interview with the *Maestro al cembalo*. There were two Boieldieus in Paris at the time, one being the composer, the other his brother, a music publisher. Hérold called first upon the publisher, whom he knew, naturally supposing that there was a commission of some kind on hand. But no; he was not wanted there. The young man next tried the greater man, whom he had not met for eight years. "Good morning, my friend," exclaimed the composer of "Le Caliph de Bagdad," "for a long time, without seeing you, I have sought to do you a service. At this moment I have an opera to compose, and an infernal sciatica to endure. I cannot get rid of the gout, and I count upon you to finish my work. I have done the first act; you shall write the second. What do you say? Does it suit you?" Suit him! Why here was the chance he had been waiting for, come in the very nick of time, and that so suddenly and from a quarter so unexpected that Hérold was stunned and for a while could not answer. Then he poured forth his thanks, went home and wrote in his journal:—"If ever I am ungrateful I shall indeed be guilty." *A propos*, Mr. Jouvin tells how Hérold repaid a part of his debt to Boieldieu:—

"On paying a morning visit to the most popular of French composers, and finding him still in bed. Hérold, familiar with the house, wandered into the sitting room and sat down to the piano. After having extemporised, he rose, and began marching up and down the room. As he did so his feet disturbed some papers which had been torn and thrown under the composer's desk. Minims and crotchets, upon which fell a ray of light from the window, seemed to protest against the ignominious treatment they had received at the hands of the master. Hérold mechanically gathered up the paper, cast his eyes upon it carelessly, then looked with curiosity, interest, and astonishment. Under the fingers which carefully arranged the fragments, the hieroglyphic notes took form. From the hand of Hérold the manuscript passed to the desk of the piano; the crotchets and minims, their humiliation avenged by a courteous chevalier, babbled and sang under the fingers of their saviour. When Boieldieu, who had risen and dressed, entered the room, all the children of his imagination saluted their father. 'What a delightful piece!' said Hérold, rising from the piano to salute his friend. 'You have nearly made me like it,' responded Boieldieu. 'But, between ourselves and without humbug, do you really think it passable?' 'Passable! You are modest this morning. It is *spirituel*, melodious; in a word, charming.' 'Ma foi,' was the answer, 'that piece charming! Thanks to you, it has had a narrow escape! You found it —' 'On the floor; but I tell you that it will be praised to the skies.' Boieldieu was then working at 'La Dame Blanche,' and the masterpiece condemned by the composer, and miraculously saved by Hérold, was the *Duo de la Peur*."

Hérold duly accomplished his share of the opera "Charles de France," a *pièce de circonstance* in honour

of a royal marriage—but it gave him a lot of trouble. One air was written five times, and even the fifth effort failed, whereas, said the composer, "when I was at Naples, working for men about whom I knew nothing, and in a strange language, I never altered a note." The work was produced at the Théâtre Feydeau on the first anniversary of the battle of Waterloo, and achieved a complete success, though whether the enthusiasm of the audience was natural or in part assumed to make things pleasant for royalty, may be an open question. Hérold's own impressions of the occasion were confided, like all others, to his journal:—

"It was yesterday, Thursday, June 18, that I made my *début* in Paris, under the protection of Boieldieu, and this morning M. Méhul told me that I had done well not to go away. The success of 'Charles de France' was not a moment in doubt. Boieldieu's music excited enthusiasm. Mine did not displease; the air sung by Huet, 'Vive la France,' carried the piece. MM. Boieldieu, Méhul, and Nicolo assure me that I am on the right road; all the papers praise the work, and that makes yesterday the happiest day of my life. I owe all to Boieldieu."

Now we leave our young master with his foot firmly on the ladder of success.

(To be continued.)

THE MATERIAL OF MUSIC.

II.

THE authorship of the names of the notes now in use is attributed to Franco of Cologne by some, to Walter Odington, an Englishman, by others. The date of the existence of Franco is given by Fétis in the eleventh, by Kieselwetter to the thirteenth centuries. Walter Odington wrote the treatise wherein he names the notes in 1220.

The large and the long probably were derived from the *virga*, the breve and the semibreve from the *punctus*. These notes sufficed for all known purposes. Their names indicate their relative duration. It was only in later years, after the time-table became a recognised institution, that special characteristics were assigned to the proportionate duration of these notes. Franco of Cologne speaks of notes as being perfect and imperfect; the term perfect being used for the number three in honour of the Trinity. The long was always perfect when followed by a long, and the breve when followed by a breve. The long preceded or followed by a breve, or a breve by a semibreve, was imperfect. This enabled the composer to write in duple or triple time at will, though as yet neither of these measures were clearly defined. The semibreve was the diminutive of the shortest note, and all written music was restricted to the use of these few characters. When the minim, which means the least, was invented, in the thirteenth or the fourteenth centuries, either by Philippus de Vitriaco or Johannes de Muris, it is not known by whom with certainty, a greater extension of rhythmic emphasis became possible, though the new notes were subject to the same rules as those which guided the old ones.

After the minim came the *semi-minima*, now called the crotchet because of the hook which the semi-minims once possessed. Having got as far as a division of half of the least, refinement upon refinement was further extended by the introduction of the lesser semi-minim, also called the fusa or croma—in English, the quaver—from the fact that this note was only employed in embellishments as the quilisma or quaver of the voice.

The fusa was called croma, inasmuch as it repre-

sented the amount of the proportionate loss sustained by a note of superior value when it was coloured in writing. The use of coloured notes was discontinued towards the end of the fourteenth century, but the names remained. About the same time white or outline notes came into use. They were employed, in conjunction with black notes, on conditions similar to those which were attached to the use of coloured notes—namely, a loss of a third of their value when perfect, of a fourth when imperfect.

To facilitate the reading of the rhythm of music, a series of time signatures were invented, the relics of which still embarrass musical students. Perfect, that is to say triple time, was represented by a circle, \bigcirc , sometimes with the figure three added, $\bigcirc 3$; sometimes with a semi-circle and a figure three, thus $\bigcirc 3$. Imperfect time was shown by a semi-circle \smile , by the same figure with the number two, and by a circle with the figure two, $\bigcirc 2$.

These all represent different degrees of speed in the proportion of $\bigcirc \smile \bigcirc$ and \smile . In these latter figures may be recognised the sign employed in old music. The stroke shows diminution of value, increase of speed. The greater prolation as it was called was indicated by the addition of the dot to the time-sign, thus: $\bigcirc \cdot$ for perfect or triple time. In course of practice this dot was transferred to the notes of the lesser prolation, so making two to possess the value of three, or as it is now taught, the dot after any note increases its value by one-half, which is the same thing in different words, and things that are equal to the same thing are equal to one another. This dot is still called on the Continent the "point of perfection," thus showing its origin and connection with the ancient plan of the time table.

Time of four minims in a bar shown by the addition of the bar to the semi-circle, and called *alla breve*, therefore did not mean time of the *breve*, the musical sign, but time of the shortest duration, that is to say, quick time. There were no marks of expression or words employed to denote pace, all was done by means of certain modifications of existing and recognised signs. Thus, when a double line was drawn through the \smile , it meant that the time was *alla capella*, the quickest of all times, not as is very frequently understood and taught in the present day, the time for church or chapel music of dignity and solemnity, vocal music unaccompanied by instruments, but a skipping time, the time of the goat in fact. If the sign was reversed, \frown , it signified "that you must double the swiftness of the ordinary time."

Another method of expressing the reduction of the value of a note, was by the process called *evacuatio*, literally an emptying. Notes were deprived of a third of their value by drawing them in outline, thus \bigcirc was made \bigcirc . The first was called *semibrevis plena et perfecta*, the full and perfect semibreve, of the value of three; the second was called *semibrevis vacua et imperfecta*, of the value of two. Other notes were treated in like manner, and the simplicity of the arrangement, by which the necessity of calculating the value of the note according to its relative position as to those which preceded or followed it was avoided, brought it into general use. Both kinds were at first used together, and afterwards the evacuated notes replaced the full ones. Another interesting fact associated with these old signs of *prolation* will be found in connection with the character employed to denote the prolongation of sound in what is called the pause. This sign is represented thus \smile , and it needs no extraordinary keenness of perception to see that it is only the sign of the greater prolation inverted. It may be accepted as a further proof of the tenacity with which old customs cling to modern uses. It will appear strange to those who are only

acquainted with musical characters in the forms now issued from the press, when it is said that the signs for the clefs are only modifications of the letters of the alphabet, which were originally employed for the same purpose—namely, that of indicating the pitch.

The bass clef is the letter F, the tenor and alto clefs the letter C, and the treble clef is the letter G.

The F and the C clefs have been in longest use in ecclesiastical music, no others being found in the old manuscripts anterior to the time of Palestrina. The treatises of the fifteenth century show five different clefs, the Gamma on the lowest line, the F, the C, the G, and the D. This practice was continued for more than a hundred years, as may be seen in the "*Erotemata Musice*" of Lossius, published in 1570, and other works about the same period. Out of the fancies of the theorists a more definite form for each of the two most common clefs was adopted. The G clef was later in coming to a settled form. The earliest known example of its appearance in a shape nearly approaching its present form is to be found in the "*Compendium Musice*," written by Lampadius in 1573. There it stands upon the second line. Lulli placed the clef upon the first line for his violin parts, hence it came to be called, in that position, the French violin clef. It is to be found in scores as late as the end of the eighteenth century.

In a work by Christopher Demantius, called "*Isagoge Artis Musice*" (1636), the clef is placed upon the third line. This is a needless trouble, inasmuch as the like series of sounds can be represented by the C clef on the first line. The treble clef was called the *G sol re ut* clef, the name being a legacy of the nomenclature of the Guidonian hexachordal system. The letters G and S were united in the clef in most music written as late as the first half of the eighteenth century. The present form adopted is a sort of glorification of those letters. The same shape is adopted in printed books for the sign of the word "and," this convenient arrangement being only a modification of the letters "et," which means the same thing.

So long as musical utterances and composition were restricted to the scales formed on the Guidonian system, the number of characters required in music was small; such modulations as were made were confined in their forms to the accepted rules. These admitted of only the most rudimentary transitions into the dominant or the subdominant. For these a single sharpened note was required. This was represented by a change of the shape of the note on the fourth degree of the scale, when the F clef was employed. This note is, as all are aware, represented by the letter B. The rounded B or B rotundum of the Gothic character, was changed to the squared B, or B quadratum; the rounded B became the general sign for a flat (\flat), the squared B (\natural) for the natural, or, in the case of an already natural note raised half a tone, for a sharp.

The French still call the natural "*bécarre*," and the flat "*bémol*," this latter term meaning the same as "*B rotundum*" or "*molle*," the softened or rounded B.

There is a still more curious and interesting derivative employed by the Germans. They call B flat, B; and B natural, H. The former from the "*B rotundum*" or B flat, the latter from the "*B quadratum*," which is almost identical in appearance with the Gothic (\natural) h.

The rebus which Bach formed of his own name, by writing one note on two staves crossed, and heading each staff with a different clef, as well as the fugues he wrote upon the subject formed by the notes, will show the freedom this added syllable allowed. Schumann also composed six fugues on the name of

Bach, as well as other pieces upon the name of Abegg, formed out of the letters of the scale, an exercise of ingenuity of a most playful and good humoured character. The introduction of the character called a sharp, as representing some note higher than a natural, became necessary when the trammels of the old ecclesiastical modes were abandoned for a freer style of writing. There is no doubt but that performers altered the melodies at discretion by the application of sharps or flats in singing, so that composers, in defence of their own intentions, became constrained to write the actual intervals they desired to have performed. The natural and the flat were already to hand, as it were, and the notes intended to be made sharp were marked with a cross, and the process was called "diesis," from the Greek. The Germans still call the sharp "kreuz," the French "dièse." The English use the word sharp both as a noun and as an adjective. The cross employed was originally a cross "saltire," or St. Andrew's cross, but there is a singularity in the use of the sign which cannot be traced to a logical origin. There are writers who profess to see in this sign for the double sharp the representative of the Greek "komma," which is less than a semitone. The modern sharp is a double cross (\sharp), the double sharp is represented by a single cross in the old form (X), yet this is the sign called "doppel kreuz" in Germany. The old method of writing the sharp (X) is more in conformity with the ancient use.

At first these "signs of alteration" were written as they were required in the course of the pieces. Afterwards they were inserted at the commencement. Nearly all the music which was not set in the ecclesiastical modes, when the *armature*, as the signature was called, was not required, was confined in its tonality to the natural, the first sharp, or the first flat key. The peculiar untempered system of tuning instruments with *key-boards* or *frets* hindered the excursions into remote keys. All scales requiring more than two sharps or flats were regarded as *extreme keys*, and composers, if they had a fancy to write their music in such tonalities, made a concession to popular prejudices by employing one flat or sharp, as the case may be, less than the key required, inserting the alteration as if by accident. Hence arose the term accidental alteration, when modulation was effected. The signs by which such changes were brought about were, by an easy transition, called "accidentals."

The invention of the time-table gave to notes a definite relative value. The names by which they were called at first served to distinguish their duration, as is sufficiently obvious in the terms long, large, minim, &c. The extension of the divisions of time by the introduction of the semi-minim, the fusa, and the semi-fusa, called the ingenuity of the mediæval musicians into further exercise. The minim was represented by the sign minim , the semi-minim by semi-minim or crotchet , the latter being also called a *croche* or *crochet* from the *hook* attached to it. In the present day there are books of instruction which gravely state that the crotchet is so called from the hook; but there is no hook, and so young people who desire conscientiously to reconcile their observation with their teaching, naturally get confused between the crotchet and the quaver, and if they question the propriety of the term, are told that the *hook* refers to the shape of the crotchet rest. With this explanation they are compelled to be satisfied, even though they see no difference in the forms of the quaver or the crotchet rest, the difference being in the position only.

The note of the quaver duration was anciently called a *fusa* from its shape, fusa . The term was taken

from the Latin word *fusus*, which means a spindle, the note being assumed to be spindle-shaped.

The addition of hooks to the stem of a note indicated diminution, and the manner in which these hooks or tails were sometimes written. B , shows the continuation into remote time, and the use of the old *neumata*. The rests, or characters which indicated silence, have been shown to be derived from that source.

The names of the notes as employed in England are scarcely so logical as they might be. There is, among notes which are, it is true, rarely employed in modern music, a long which is less than a large. The standard of extended duration is the breve, which, if its name means anything, ought to express the "short note." But there is a minim, lesser than the short, it is true; but not, as the term would signify, the ultimatum of brevity. There is a crotchet without a hook, a quaver which has a steady recognised value in time.

The Germans are more consistent in their nomenclature. They call the semibreve whole note, the minim half note, the crotchet quarter note, and so on. The French musicians of the present time give their notes names derived from their appearance. The semibreve is "une ronde," the minim "une blanche," the crotchet "une noir," the quaver "une croche" (hooked), and the sub-divisions of the quaver are twice or thrice hooked, as the case may be. These names do not imply any relation to the time-table as do the German names, but they are less confusing than the English terms, though neither show much connection with former uses.

In German a like practice is observed, as *zweitel-pause*, *viertel-pause*, *achtel-pause*, &c., for minim, crotchet, or quaver rest. The French names are more poetical. The rests beginning with that of the semibreve are called *pause*, *demi-pause*, *soupir*, *demi-soupir*, &c. The pause and the half-pause are intelligible and business-like, but the sigh and the half-sigh speak of a condition of performance more or less restricted in its sentimental expression.

The words "rhythm" and "measure" were at one time synonymous. In mediæval music, the rhythmic periods were separated by a point, or the sign V , called a "presa." This answered the same purpose as the modern bar in marking a period, or the valuation of the accent. In the places where we now insert bars to divide the measure were marked points or double points, as the signs for the strong accent, upon the syllable which corresponded to the commencement of a bar. The use of bars in music is quite of modern practice, considering the antiquity of the science. The regular recurrence of bars, such as now distinguishes every piece of music, was a matter which did not trouble the musicians until near to the end of the seventeenth century.

That which we now call "measure" was never indicated by any particular sign in the music of the mediæval period. Each note had a definite recognised value calculated according to its relation to the "breve," which was also called "a time." The signs of "prolation," which showed the pace, were sometimes inserted, sometimes omitted. The music of the Italian and Flemish madrigals, of Clement Marot's Psalms, and of other works printed in the sixteenth century had no bars.

Even so late as the year 1686 bars were used only in the same manner as stops are employed in writing, to mark the end of a subordinate sentence, the double bar serving as the period.

In the Anthems and Services of Dr. Croft, Dr. Greene, and Charles King, still in use in the Anglican Church, which were published before the year 1760,

the music is divided by bars which contain an unequal number of notes of the same character, sometimes two, four, six, eight, or more minims in a bar.

Sometimes the bar only extended partially over the stave, especially in church music; this was intended as a sign for the whole choir together to draw breath. "The two great bars were counted as the most efficacious contrivance that could be thought on to remedy all the cacophonies and other contrarieties in the voices of the singers, who without them could not guess when to rest."

The tunes in Playford's "Dancing Master," published in 1651, have no bars; but other secular music, songs and so forth, of the same period, are barred in regular stated division as according to present practice. The "Ayres and Dialogues" of Henry Lawes, published in 1653, are properly barred, while the "Choice Psalmes put into Musick for Three Voyces," by William and Henry Lawes, published in 1648, are without bars. The inference derived from observation of the manner of writing and printing music at this and at later dates, is that bars were the signs of secularity. Even in the present day the special Gregorian music is printed without bars, and it is a singular fact that the best performance of church music written before the end of the seventeenth century is effected when the primary accents of the bars into which it is now divided are not emphasised with any degree of strength. One of the earliest examples of the use of bars is to be found in the "Musica Instrumentalis" of Agricola, published in 1529, where the examples are written upon a single stave of ten lines. The parts are placed one above the other on the same stave with bars drawn from top to bottom. This was the usual custom in writing an instrumental piece. "Frescobaldi's Toccate, canzone versi d'Hinni Magnificat; Gagliardi, Correnti, et altri Partite di Cimbalo et Organo," printed as late as the year 1637, have a stave of eight lines. The instrumental pieces in "Parthenia," published in 1611, are written on two staves of six lines each, with the bars running through the twelve lines. The lines of the stave were also called "rules," a term still employed by printers, and the making of the notes was called "pricking," hence the term "prick-song" employed by the Elizabethan dramatists to describe written or printed music. The process of drawing the perpendicular lines through the rules was called the "scoring," as the drawing of parallel lines is still so called. Hence the term "score" for a piece in which lines are drawn through two or more staves. Other European nations call a score a "partition," because the music is represented in divisions made by the vertical lines.

(To be continued.)

SOME KINDS OF MUSIC.

I.—NEW MUSIC.

I THINK that one can gauge the musical qualities of a person very correctly by the amount of interest he takes in new music. The musician who has a real love for his art is always eager to know what are the latest developments, the newest phases of musical thought, and he scans the works of every new composer with keen interest, so as to avoid the risk of missing a stray pearl in the quantities (alas!) of dreary mediocrity that now encumber the world. Even when he knows that there will be no gem to be found, still there is a joy in wading through the rubbish heaps; in fact, it is necessary to survey them in order to know the present level of taste. The non-musician, or he who has only slight claims to be

called musical, on the other hand, has a positive reluctance to encounter new ideas, amounting sometimes to a deep-rooted prejudice against them which only long familiarity can remove. The two attitudes of mind are sometimes spoken of as Liberal and Conservative but quite wrongly; they have no analogy with the principles to which those names are applied. One may be a perfect Conservative in art—that is, one may hold that classical form is absolutely vital and Wagner an abomination—and yet look and hope for fresh developments; one may be the wildest of Radicals, swearing by Liszt, Dräsecke, and the other impressionists, and yet refuse to listen to music of any other school. A profound musician may believe that Beethoven has said the last word, but none the less will he always lust after new music. A slightly musical person may passionately admire Berlioz, yet none the less will every new work, even by his favourite composer, be a stumbling-block to him. I do not wish to decry England in favour of Germany; indeed, it would be unjust to do so in the present day; but I cannot help remembering what a difference there was between the Conservatorium pupils and those of the Royal Academy in my student days. The English youths seemed to be acquainted with no music—to be sure, their opportunities for hearing orchestral or operatic works were few and far between—but outside the actual pianoforte pieces they were learning, they seemed to *care to know* scarcely anything, while the German lads took delight in reading vast quantities of scores, which they moved heaven and earth to procure. From Bach to Wagner, all was hungrily devoured, and the conversation between students always teemed with enquiries as to whether you had seen Tchaikowski's Concerto, Rheinberger's Symphony, or Bargiel's Sextet. To this large range of study and extended experience must be partly attributed the great depth and nobility of German as compared with French and Italian—and, till recently, English—music. I cannot better exemplify the ignorance of English students than by stating that in setting the examination papers on Musical Form for one of our public institutions I have at different times demanded an analysis of the form of any one of Mendelssohn's Songs without Words, any one of Chopin's Nocturnes, any one of Schumann's short pianoforte pieces, Beethoven's Pastoral and Eroica Symphonies, Mendelssohn's Italian Symphony and "Ruy Blas" Overture. Incredible as it may seem, no candidate has ever described one of these pieces correctly, few have attempted to do it. So much for our English education! I do not for one moment say that the German system will produce more great composers than the English; education only teaches people to enjoy, not to create. But when a genius comes it is desirable that he should know as much as possible of the ideas of his predecessors and contemporaries, if only that he may not waste his time in saying what has been said before. Ah, what joy it was, after the uninteresting productions of the post-Schumann school had wearied one's brain to death, after one had turned in disappointment from Brahms, from Jensen, Kirchner, all these men whose music never advanced one step towards heaven, to suddenly come upon a man who opened an unsuspected door, and displayed before us a new and delightful vista! Its beauty showed that it led in the right direction. New music, indeed! Novelty of melody, of harmony, of rhythm—alloyed sometimes, it must be admitted, with plenty of old second-hand matter. Novelty of every kind, even down to the writing for chorus, a department in which one would have sworn that novelty was impossible. The final fugue of Dvorák's "Stabat Mater," the "Corpse-

candle" chorus in the "Spectre's Bride," the opening chain of choruses in "Ludmila," all these are emphatically new as well as beautiful. The modern Germans have sought to explore an exhausted vein; they have followed Schumann's path to where it has become choked with full chords and masses of sound. Harmony, harmony, and always harmony! No feeling at all for rhythm as a means of beauty, and therefore weak and emasculated melody—such is the German school of to-day. Look, though, at the other countries! Russia and Poland are producing music with vitality in it. Tchaikowsky and Noskowski have both got the divine spark; the Overture "Das Meerenge" and the vocal Mazurkas of the latter composer are emphatically new. Rubinstein, Moszkowski, and several other "owskis," however, continue to serve us up *réchauffés* of Chopin, and do not understand what novelty means. Hungary and Bohemia teem with promising young musicians, but the national flavour of their music is too strong, as a rule, for English palates. Italy has lost her distinctive school of melody, and, having nothing else to fall back upon, produces curious combinations of French and German peculiarities; while, if you look beneath the surface, the music is absolutely worthless. French writers are, as a rule, sad slaves to their one god, Gounod; but I have lately remarked one who is producing genuinely new music. This is, singular to state, a lady, Mdlle. Chaminade. She is probably the first of her sex who has been accused of originality, but a single glance at her six Etudes (Op. 35) will prove the truth of the charge. There is, perhaps, most boldness and freshness in the present-day composers of the Scandinavian countries, generously fostered as their talents are by the wisest government in the world. Hamerik, Sjögren, Svendsen, and Grieg have all a clearness and manliness of expression that is marvellously refreshing after the dulness of the Kirchner-Hoffmann school. Grieg! there is breezy sound in the very name. The man who cannot for his life write an extended composition, but who, within his limits, the narrow limits of the *Lied* form, can work absolute miracles. Out of about seventy songs which he has written there is scarcely one that has not some absolute and delicious novelty in it. Whether it be a dainty Folk-melody like—



or a passionate love poem like "Jeg elsker dig!" or "Det første Møde," there is a complete sense of novelty pervading the music (and we may say the words as well, for Grieg's choice of poems is exquisite). Grieg is especially great at getting a surprising effect of harmony at the end or climax of a song; for instance, where in "The Swan" he suddenly jumps from a dominant 6-4 in D flat to a similar chord in F, or in "By the riverside," where he uses the *minor* chord of the dominant in the final close. In the *Coda* of one of his latest and best songs, entitled "Ragna"

(not in the collected editions), he has the following daring progression:—



This last cadence would have been a hard nut to crack for our deeply mourned late Cambridge professor, but its beauty places it beyond criticism. Yes, if the tons of music which are poured forth from the publishers only contained every year one gem like the "Reisemjnder," or the latest of the "Lyrische Stückchen," one would feel amply repaid for wading through them.

Now what about England? Is our much-abused country, which produces as much new music as any other, really keeping up to date and climbing towards new heights in the Parnassian Alps? For obvious reasons, this is a matter which it would not become me to discuss; but I may express a general opinion that the English composers are scarcely, like the fish in the "Arabian Nights," "doing their duty." Enormous strides have been made during the last few years; we are getting over our feeble tendency to echo Mendelssohn; we are now passing through the same phase of artistic flabbiness as the Germans, with this difference—our native works show a continual improvement, theirs a continual falling off. If we only keep *au courant* with the real men of progress, and try to enlarge the scope of our sympathies, we English composers undoubtedly have a bright musical future before us (I don't mean in any worldly sense, of course); but up to the present we have only made the first steps towards that future. I hesitate to mention names, but there can surely be little offence in declaring, as a personal conviction, that the best piece of English art up to the present date is Dr. Hubert Parry's "Blest pair of sirens." To call this work new, in the sense just applied to Grieg and Dvorák, would be incorrect. Novelty in that sense our English composers have not yet attained to, but at least they are striving to cast off their allegiance to the moribund schools of Mendelssohn and Schumann. That step once completed, they have to found a distinctive national style, to which end they should study the folk music of their own country, and strive to imbue themselves with its spirit. Haydn, Mozart, and Beethoven were all the outcome of the folk-song of Germany and Austria; Dvorák and Grieg reflect the national melodies of their respective countries; and what land has a more precious inheritance of tunes than England? Let "more light" be our first motto; "new paths" our second. It is only by cultivating a craving for new music that we shall get to produce new music. F. C.

THAT music is gradually asserting itself as a powerful additional attraction in a house intended to accommodate boarders can be proved by a perusal of the many advertisements in the daily papers from establishments of this kind. They may be elegantly furnished, pleasantly situated, and low rented; but the magic word "piano"—although often commercially coupled with "gas" or "garden"—is evidently considered an almost irresistible supplementary inducement, especially to young and unmarried men who are fond of having "a little music in the evening" without wandering from their home. The bare announcement that there is an instrument in the house, however, conveys no idea as to who is expected to play upon it; and recently, therefore, we find that this little difficulty has been foreseen and provided for by the substitution of the words "musical society," which of course means not only that a "piano" will be found, but that it will not remain a mere piece of furniture in the drawing-room, even if the incoming boarder be not himself a performer. It would certainly be thought that any man surrounded by all these comforts ought to make himself supremely happy; but the following advertisement (which is too good to be abbreviated) from a morning contemporary shows us that occasionally a musical lodger is more exacting than is usually reckoned upon: "Half board (solid breakfast and cold supper) for gentleman, with dog. Between Strand and Embankment preferred. Musical society. Spring mattress." We might undoubtedly at first consider that the "spring mattress" had some connection with the "cold supper" for which the advertiser stipulates before retiring to rest; but, following immediately upon the demand for "musical society," it is more reasonable, perhaps, to imagine that if the evening performances should call up pleasurable sensations he believes that he can thus prolong them in his dreams; and if they should unfortunately prove a "bane," that the "antidote" is immediately before him.

THE movement which will soon result in the restoration of the Gloucester Cathedral organ, at a cost of £1,000, was started with no great hope of success. Again and again it had been represented that the work was necessary, and should be undertaken; but the Cathedral is poor—its income being derived from land—and the trade of the neighbourhood has touched a very low point of depression. This state of things made even those most concerned take a desponding view of the prospects of raising so considerable a sum. At last, however, they plucked up heart of grace, issued an appeal for funds, and discovered that they had been pessimists without cause. Within a few days more than half the sum was promised, among the earliest to respond being residents in the city and neighbourhood, like Mr. W. P. Price, the Dean, some of the Canons, and the Bishop; others connected with the county by birth, like Mr. Joseph Bennett; and sympathisers with the low estate of an historic instrument, like Messrs. Novello and Co. No doubt the balance of the amount required to meet Mr. Willis's estimate will soon be forthcoming and the work be put in hand. Mr. Willis proposes to place the keyboard at the side, so that the performer can command both choir and nave. The present stops, some of them very beautiful, will be utilised as far as possible, and it is intended to deal very tenderly with the fine old case. We understand that the case of the choir organ, which occupies the front of the screen on the choir side, will not be touched. It is an excellent example of the later years of the sixteenth century (1579); the

date of the great organ case is 1670. We believe that the prompt and hearty response made to the appeal of the Cathedral authorities is not unconnected with appreciation of their enterprise in establishing the performances of sacred music, now running successfully through their second season.

It must not be supposed that the provincial press enjoys a monopoly of critical ineptitude. Mr. Gaul's cantata "Ruth" was recently performed at the Church of the Holy Trinity, Haverstock Hill, and from the notice which appeared in the *St. Pancras Gazette* of December 8 we extract the following coruscations:—"Everyone who knows anything about music"—so runs one passage—"will admit what difficulty a composer has to invent new matter, and how easy it is to drift from originality; but with this highly gifted musician no such difficulty arose, and listening to this charming realistically operatic work, one could not help feeling the individuality of the original characters in the story. This may in a great measure result from the graphic way with which both soloists and chorus did their work; one and all seemed to have the identical idea of the composer's thoughts." Of one of the soloists we read that his "delicate baritone blended with that delightful Italian tremolo quality for which he is so distinguished; but we of course expect such artistic merit from so old and experienced a chorister." In another column of the same publication occurs an account of a Concert given at a meeting of a local Primrose League Habitation, in which we learn that the gentleman who presided at the piano, "in response to an encore, gave a short sleight of hand entertainment, winning great applause for his marvellous skill with a half-crown piece." This opens up quite a new vista in the future, and may be the beginning of a fresh departure in the annals of the "encore nuisance." Imagine Dr. Richter responding to an imperative re-demand by dancing the *csardas*, or Mr. Lloyd turning Catherine wheels in answer to repeated recalls to the platform!

It is said that we must go away from home if we wish to hear news. This is particularly the case with the paragraphs relating to England which occasionally appear in American newspapers. Thus we read as a prominent item of news frequently repeated in various papers, that Lavallye is in London, attending the great memorial convention. "What is the great Convention and who is Lavallye?" Londoners may pause to ask. Again we learn that London has 425 music-halls with a total seating capacity of 200,000; about 75,000 more than its sixty theatres, so that a natural conclusion would be that the music-hall is the popular form of music with the British public. So it would reasonably be, but we in London would like to know where the theatres and music-halls are situated. We should like to know also how can a music-hall be a popular form of music? Again we read that Mr. H. T. Cowden, the celebrated composer, is to succeed Sir Arthur Sullivan as Conductor of the Philharmonic Society. We have never heard of the gentleman, but we offer him our congratulations upon his appointment, and our respectful submission to the Philharmonic Society in having made choice of a celebrated composer of whom no one has ever heard.

THE ingenuity of advertisers in the present day cannot fail to strike the observant reader of the newspapers and other publications. The story of the tradesman who was disappointed because the mat-

maker in weaving the word "Salve" had forgotten to state whose salve it was, is only equalled by another relating to a great advertising firm who gravely offered a celebrated novelist a thousand pounds if he would incidentally mention their peculiar class of goods in one of his serials, a story which is oft repeated and widely believed. Taking note of the fact that the short paragraph is most likely to be read by the busy-minded, the reader is beguiled into perusing the tempting little anecdotes until his senses are shocked by the discovery that he has been trapped by an advertisement. It is a little disappointing, it must be confessed, to find that some such story as a battle between an elephant and a baby, suddenly resolves itself into a statement showing that the former was discomfited and soothed into placidity by the application of a penny packet of tooth powder, prepared only by Messrs. Brush and Turnapenny, which the toothless one happened to have in his cradle.

The insidious advertiser has found his way into the body of the programme books of operas, recitals, concerts, and entertainments. It is no uncommon thing now to find one's nerves highly shocked by the violent antithesis caused by the cross-readings in books of words of otherwise respectable undertakings. The combination of light and misleading is somewhat embarrassing.

THE article on Edvard Grieg, which appears in another part of our present issue, will be read with none the less interest because the Norwegian composer is expected to visit England in connection with the performance of one of his works at a Philharmonic Concert, and also to be present at the forthcoming Birmingham Festival. Our notice of Grieg may help to invest him with an added personal interest, but, in any case, a cordial welcome awaits the musician from the North. England has not always been pleased to see the "hardy Norseman," but times have changed. He comes now with the music of the song-bird, not the hoarse croak of the raven.

WE have several times quoted from provincial newspapers remarkable specimens of musical criticism. Unfortunately curiosities of this kind are not to be found solely in local journals. In a recent number of a musical paper published in London we meet with the following exquisitely comic notice of a performance at one of the concerts given by the National Society of Professional Musicians:—"On Thursday evening (January 5th) Dr. Swinnerton Heap's Sonata in B flat, for pianoforte and clarinet, was played by the composer and Mr. Lazarus, who, I presume, 'read' in C, as he always uses a B flat instrument."

OUR readers will learn with regret that Dr. Stainer has decided to resign his office as Organist of St. Paul's Cathedral. His sight, which has been for many years imperfect, was much injured by an accident some time back, and he now feels the exertion of reading music a great strain which seriously impairs his general health. He has therefore been advised, and wisely intends acting upon that advice, to relinquish a portion of his work. He will retain his appointment in the Education Department, but will leave London and reside in Oxford.

THE Paris correspondent of the *Times*, who not long ago distinguished himself by reporting that Mdlle. Clotilde Kleeberg had performed a Symphony of Beethoven, has chronicled, in the issue of the 23rd

ult., a remarkable incident which occurred at one of the Lamoureux Concerts. The audience were so delighted at the performance of the Pastoral Symphony that they insisted on its repetition. Of a truth, M. Blowitz is inimitable.

SACRED HARMONIC SOCIETY.

ROSSINI'S "Moses in Egypt" was the work offered to the patrons of this Society in St. James's Hall on the 19th ult., and a considerable audience gathered to enjoy the luscious melodies of the "Swan of Pesaro." When Sir Michael Costa, and the directors of the old Society, brought out "Mosé" as an Oratorio in Exeter Hall, few who watched the experiment anticipated more than a passing *succès d'estime*. There was a natural idea that the music would be found too old-fashioned for the taste of the present day, and too light for association with a sacred story. Doubtless it so appeared to many, but upon the mass of amateurs the power of beautiful and flowing tune exerted an influence that has kept "Moses in Egypt" in the active repertory of the Sacred Harmonic Society from that time till now. We are far from complaining of its popularity, whatever we may think of the music as adapted to the illustration of the story. There are charm and beauty in the work, and where such qualities are found the eclectic amateur sees that which should not be wholly rejected because at variance with the fashion of the moment. The performance, conducted by Mr. W. H. Cummings, was, on the whole, adequate to the general demands of the theme, though not free from blemish. Both orchestra and chorus discharged their task with obvious relish and considerable success, while the soloists, who in "Moses" are of unusual importance, endeavoured to take the utmost advantage of an opportunity which, as vocalists and having regard to the nature of the music, they could not but prize. Decided successes, of the highest order, were made by Miss Anna Williams and Mr. Edward Lloyd, upon whom the chief responsibility fell. They were repeatedly applauded. The other solos were entrusted to Miss Hilda Wilson, Messrs. Wade, Newth, Bridson, Burgon, and Watkin Mills, all of whom exerted themselves more or less to the general advantage of the performance.

ROYAL ALBERT HALL CHORAL SOCIETY.

ON the 19th ult. the Choral Society connected with the Albert Hall gave a performance of the work which in France is known as the "Damnation de Faust," and in England is called by a shorter and less emphatic name. Berlioz's Legend enjoys great favour under Mr. Barnby's auspices. Whenever given it attracts a large audience, whose appetite for the story and the music seems to be stimulated by indulgence. The reason is very obvious. "Faust" is fascinating, and its performance at the Albert Hall invariably good. Regarding what was done on the last occasion by the orchestra and chorus, there is no need to say much. Mr. Barnby and his well-trained force of singers and players long ago completed their mastery of the work, and by no organisation could the concerted pieces be better given. We sometimes wish that it were possible to transfer all the executants to the Trocadéro, and show the countrymen of Berlioz how "ces insulaires" can interpret the genius they themselves so long failed to understand. The solos were taken by Madame Nordica, Mr. Banks, Mr. Henry Pyatt, and Mr. Henschel, and gave much satisfaction, though it was felt by many that the representative of *Marguerite* laid herself out too strongly for dramatic effects that are properly beyond the scope of concert-room work. The stage and the platform are distinct things, having different regulations, and to intrude the first upon the second is idle, because the result can only be ludicrous. Madame Nordica has no need to support herself in this fashion. She is an excellent singer, and with her expressive vocalisation audiences are quite content. The new tenor, Mr. Banks, made a step forward by his rendering of *Faust's* music. He has yet faults to amend and mannerisms to get rid of. This done, his fine voice and artistic feeling will serve him, if properly

used, to the attainment of a high position. Mr. Henschel gave a vigorous and picturesque reading of the music allotted to *Mephistopheles*. He has the whole thing, so to speak, at his fingers' ends, and nothing was wanting to the expression of the Tempter's words. Regarding the technical merit of Mr. Henschel's singing it is needless to speak. Both the Serenade and Flea song were encored. Mr. Barnby conducted a performance which was fully up to the average of the Society's achievements.

LONDON SYMPHONY CONCERTS.

THESE performances were resumed on Wednesday afternoon, the 4th ult., when the audience was exceptionally large. This result may have been partly due to the eagerness of amateurs for the resumption of musical work after the Christmas holidays, but there is reason to believe that numbers of young piano students attended to hear Mr. Charles Hallé play the so-called "Emperor" Concerto in E flat. Beethoven's greatest work for piano and orchestra admits of many varied readings, but the purely classical performance of Mr. Hallé is by far the best for a pupil to "mark, learn, and inwardly digest." The esteemed artist has never played the Concerto with greater purity of style than on this occasion. Mr. Henschel's orchestra is not always irreproachable, but it was at its best in Mendelssohn's Scotch Symphony, a work that will hold its own in the estimation of English music lovers in spite of all changes of fashion. Dvorák's comic opera "The Peasant, a Rogue," is an early work. But it has an extremely fresh and spirited prelude, and the themes are strongly national in character. It is difficult to understand why Brahms should have orchestrated the accompaniments to Schubert's songs "Mennon" and "Geheimes." Granting the cleverness of his work, we are still constrained to ask *cui bono*? Miss Marguerite Hall sang the *Lieder* with good expression, but the frame almost obscured the picture.

The scheme of the eighth Concert, on Tuesday evening, the 10th ult., embraced a wide space in musical chronology, the composers represented being Rameau, Monsigny, Beethoven, Berlioz, and Liszt. Experience shows, however, that mixed programmes are not often attractive to the public, and the audience on this occasion was of rather slender proportions. The most interesting item was Liszt's "Todtentanz," a series of variations for piano and orchestra on the old ecclesiastical chant "Dies Irae." This extraordinary work had only been heard once before in London—namely, at a Concert in aid of the Royal Normal College in 1878, when Dr. Hans von Bülow was the Conductor. It was suggested to the composer by Holbein's celebrated "Dance of Death," each of the variations illustrating one of the pictures. Thus we have "the sober, earnest man, the light-hearted youth, the scoffing sceptic, the praying monk, the hardy soldier, the child at play," &c., all of whom fall a prey to the inevitable scythe of death. It is of course permissible to assert that the realism is at times too painful, but no one can deny Liszt's masterly treatment of his subject-matter. The variations differ as much as possible from one another, but through them all is heard the stern theme reminding the hearer of the ultimate fate of humanity. The fourth variation—in canonic form, it may be remarked—is from another composer, C. F. Weitzmann, of Berlin, and was added by Liszt in 1880. The pianist on the present occasion, as in 1878, was Mr. Fritz Hartvigson, who was warmly welcomed on his return to public life after a very prolonged indisposition. He mastered the enormous difficulties of the work with apparent ease. Berlioz's Overture "King Lear," which opened the Concert, was composed in his early and most extravagant days. It is full of character and contains some effective episodes, notably the melodious second subject. A tolerable performance of Beethoven's Symphony in D, No. 2, was given, and Mrs. Henschel was deservedly applauded for her artistic delivery of Rameau's air "Rossignols amoureux," with flute *obbligato* by Mr. Svendsen.

An equally eclectic programme was provided at the ninth Concert, on the afternoon of the 15th ult. The central feature was Brahms's early Serenade in D (Op. 11), a work allowed to fall into neglect since the composer began to write Symphonies. We are told by Dr. Deiters, Brahms's

biographer, that his works Op. 1 to 10 represent the outcome of youthful daring and extravagance, and that he then allowed himself a period for study, repression of his exuberant imagination, the acquirement of artistic moderation, &c., and that the Serenade in D may be regarded as the first fruits of this wholesome mental exercise. It may be so, for though it cannot be said that Brahms has always kept his fertile fancy within the bounds of moderation in his later works, the Serenade is noteworthy throughout for lucidity of style and chaste expression. The themes are for the most part simple and tuneful, and their development perfectly easy to follow. In two of the six movements the influence of Beethoven is so strong that it is impossible to acquit the composer of direct plagiarism, and, speaking generally, the work is too long and too deficient in variety to be thoroughly effective, though its revival was welcome as a curiosity. In listening to Gade's Overture "In the Highlands," it is advisable to forget that it is intended as a picture of Scottish life and scenery. As a piece of abstract music, it is agreeable and even charming, but, unlike his friend Mendelssohn, the Danish composer could not merge his own individuality in the subject he sought to illustrate, and the Overture will therefore not compare with the "Hebrides," not to mention the Scotch Symphony. The most enjoyable features of the Concert were Signor Piatti's rendering of two movements of Molique's Violoncello Concerto in D, and Mr. Lloyd's magnificent singing of *Lohengrin's* Legend and Farewell from the third act of Wagner's opera.

If enterprise could make an undertaking successful, Mr. Henschel's Concerts ought to enjoy the best of fortune. The programme of Tuesday evening, the 24th ult., was a model in its way, but unfortunately the London public never evinces much desire to be led into new and untrodden paths. Out of five items, four were either absolutely or comparatively strange, and to musicians each one of these possessed undeniable interest. English art was represented by Dr. J. F. Bridge's Overture "Morte d'Arthur," a work composed in 1885, and first performed at Mr. Stockley's Birmingham Concerts, and later under Mr. Riseley, at Bristol. This is the first important orchestral composition of the talented organist of Westminster Abbey, and for an initial effort it must be accounted a success. We are told that each theme represents an idea taken from Tennyson's poem, but we prefer to regard the Overture as abstract music, in which sense it is an important symphonic movement, consisting of an extended introduction and a well-worked out *Allegro vivace* in C minor, with a particularly expressive second subject. Dr. Bridge conducted his work, which was received with enthusiasm. The next item was the first four movements (forming a complete symphony) of Mozart's delightful "Haffner" Serenade, a work most undeservedly neglected. Madame Néruda played the violin *obbligato* superbly, though we must take exception to the rapid pace adopted in the fourth movement. *Allegro* is scarcely synonymous with *prestissimo*. Beethoven's aria to words from Goethe's "Claudine von Villa Bella," sung by Mr. Henschel, is one of those pieces recently published in the supplemental volume of his complete works. It is a lively *buffo* piece, not unlike *Rocco's* song in "Fidelio"; but its value, except as a curiosity, is not great. Yet another feature of interest was Bizet's Suite "Roma," first performed in London seven years ago, highly praised at the time, and since utterly neglected. Though not of uniform merit, the final (Carnival) movement being on a lower level than the other three, the Suite is on the whole a very attractive and original example of French art, and it will be strange indeed if it is permitted to rest in obscurity for another seven years.

MONDAY AND SATURDAY POPULAR CONCERTS.

CONSIDERABLE spirit has marked the direction of these Concerts since Christmas, and Mr. Chappell has secured some very large audiences. The entertainments were resumed on Saturday afternoon, the 7th ult., when the programme commenced with Schubert's Quartet in A minor, generally known as the "Hungarian." In this lovely work Madame Néruda is heard to the greatest advantage as a

leader, and the performance on this occasion was as nearly perfect as anything of its kind could well be. Mr. Hallé was the pianist, and he gave, by desire, Beethoven's so-called Sonata Pastorale. Except that his *tempo* in the first movement was rather slower than usual, his performance left nothing to desire as an example of purely classical pianoforte playing. The same composer's Trio in D (Op. 70, No. 1) concluded the Concert. Mr. Thorndike was a fairly acceptable substitute for Mr. Santley as the vocalist.

The dense fog which prevailed on the following Monday did not deter a considerable number of amateurs from attending St. James's Hall, the principal attraction being the first appearance this season of Miss Fanny Davies, fresh from her successes in Germany. So many young pianists deteriorate after a season or two, that it is pleasant to be able to state that no such falling off is discoverable in Miss Fanny Davies's powers. On the contrary, her rendering of Mendelssohn's familiar Prelude and Fugue in E minor (Op. 35, No. 1) was noteworthy for breadth, brilliancy of execution, and warm feeling. The audience tried their utmost to obtain an encore, but the young artist was firm in declining the honour. She also took part with Signor Piatti in Schumann's charming little Märchenbilder (Op. 113) for piano and violoncello, and in Mendelssohn's favourite Quartet in B minor (Op. 3, No. 3). Beethoven's Quartet in D (Op. 18, No. 3) commenced the Concert, and Mr. Thorndike was again the vocalist.

The Concert of Saturday, the 14th, was exceptionally attractive to all classes of music lovers. Beethoven's Septet was in the programme for the first time this season, and it is scarcely necessary to observe that no work, save, perhaps, the "Kreutzer" Sonata, possesses so great a hold on the public mind as this early effort of the Bonn master, which he professed to despise in his riper years. But for musicians there was also a Haydn Quartet for the first time. This was the one in A (Op. 20, No. 6), the last of this set remaining to be introduced to Mr. Chappell's audiences. A noteworthy feature in the work is the prominence assigned to the first violin, particularly in the slow movement, which thus possesses the character of a song without words. The *Finale* shows Haydn in his character of a humorist. It is a fugue with three subjects, and is directed to be played *sotto voce* until the last three bars. The effect of this is remarkably odd. Disregarding the three early sets and the transcriptions of the "Seven last Words," exactly a dozen Haydn Quartets remain to be added to the repertory. Miss Fanny Davies gave a thoughtful, vigorous, and altogether satisfying performance of Beethoven's Sonata in D (Op. 10, No. 3), and Mrs. Henschel's rendering of songs by Haydn, Wagner, and Liszt was one of the most enjoyable features of the Concert.

Even more interesting was the scheme of the following Monday. Works by English composers are sparingly introduced at these Concerts, and Mr. J. A. Dykes, whose Pianoforte Trio in E minor headed the programme, must regard himself as a favoured individual. The composer is a son of the late Rev. J. B. Dykes, whose beautiful hymn tunes are sung throughout the length and breadth of the land. Mr. Dykes, jun., has studied at the Frankfort Conservatorium, where he had for teachers the late Herr Raff, Herr Schulz Bernhard, and Madame Néruda. No young student could desire greater advantages, and we may add that Mr. Dykes was fortunate in having such executants as Miss Fanny Davies, Madame Néruda, and Signor Piatti for the introduction of his Trio to the public. With regard to the work, it is written in the modern German style, with much elaboration of the subject-matter and no little complexity of detail. The first and third movements are made rather than inspired music, but, on the other hand, there is so much freshness and piquancy in the *Scherzo* that we may fairly indulge in sanguine expectations regarding Mr. Dykes's future. The Trio was received in a highly flattering manner, the composer being called to the platform and loudly applauded. Schubert's Octet, divided into two parts, and a song by Miss Bertha Moore, completed the programme.

The Concert of Saturday, the 21st, needs only brief record. The concerted works were Beethoven's Quintet in

C (Op. 29), always a great favourite, and Chopin's Trio in G minor (Op. 8). Madame Néruda played Handel's Violin Sonata in D, and Mdle. Janotha gave five numbers of Schumann's Kreisleriana. The Polish pianist was in her quietest mood, and if her reading lacked distinctiveness, it was, at any rate, simple and unaffected. Mr. Santley introduced a pleasing air, "Il pensier sta negli oggetti," from Haydn's "Orfeo ed Eurydice."

There is equally little to say concerning the Concert of Monday, the 23rd, which is the last we can notice this month. Haydn's Quartet in A (Op. 20, No. 6) was repeated, and the only other concerted work was Mozart's beautiful Trio in E (No. 6). Mdle. Janotha displayed fine powers of execution in Schumann's Novelette in F, Mendelssohn's Lied, No. 29 (not the Gondolied quoted in the programme), and Chopin's Scherzo in B minor; and Madame Néruda gave a splendid rendering of Vivaldi's Chaconne in G minor, for violin. Miss Carlotta Elliot was the vocalist, and she may be commended for her unhackneyed selection, comprising an air, "Ch'io mai vi possa," by Handel, and Lieder by Eckert and Fischhof.

ROYAL ACADEMY OF MUSIC.

THE *Morning Post* of the 22nd ult. contained the following article concerning the still vacant office of Principal of the Royal Academy of Music:—

"The members of the committee of the Royal Academy of Music are probably moved by good and sufficient reasons for their action in allowing the first month of the new year to advance without exhibiting any sign of activity in the direction expected of them by the public. It was reported and understood that the provisional triumvirate direction, created immediately after the death of the late principal, Sir George Macfarren, was to exist until the end of the then current year to allow time for a good selection of his successor. Nothing appears to have been done in the way of electing the principal, or of officially contradicting the rumours made outside concerning the matter. If there is no indication of activity, speculation will be indulged in by the public concerning a public institution. The members of the committee have a perfect right to be deliberate in their choice, for the appointment is one which will considerably influence the future character of the Academy. The professors and teachers at present connected with it are eminent enough within its walls, but there are few of the younger men among them who are known beyond those boundaries. The names of several men of note have been mentioned as possible candidates, perhaps without their sanction, if not without their knowledge. Those who have been formerly associated with the Academy as pupils will doubtless have preference among the nominated. A large amount of sentiment surrounds the candidature of Mr. Walter Macfarren, the brother of the late principal. He has been associated with the Academy for a long period of years, and is fully acquainted with its plan of working as already laid down. The business to be done would seem to require a man whose years are less numerous and whose activity would increase his authority. On these grounds the name of Mr. Joseph Barnby has been brought forward. He, however, holds a position at Eton College, whose pecuniary emoluments are far in excess of what could possibly be obtained from the post of principal of the Royal Academy. It is scarcely reasonable to expect that he would, for all the memories of his former connection with, and his present position in, the Academy, make so sweeping a sacrifice as he would have to do. He is well known as a conductor and as a choir trainer; his other qualifications would possibly develop. The name of Alexander Campbell Mackenzie has also been mentioned as a possible candidate. If the Academy desires to honour itself in its own eyes, and in those of the world at large, there should be no hesitation in offering him the post, for a better selection it would be difficult to make. Dr. Mackenzie is an old student of the Academy—he was, in fact, King's Scholar, the highest distinction a student could obtain—and having passed through the classes in certain foreign conservatoires he knows the duties of a pupil. As one of the leading teachers in

Edinburgh for a period of fifteen years he gained great experience as a teacher. As well by his personal character, his singular honesty of purpose, and his wide-minded sympathies he is morally as well as artistically qualified. He is a linguist, knowing French, German, and Italian, and he also, possessing a great continental reputation, would sustain the prestige of the institution. While knowing the works of the best modern composers, he is also deeply read in and intimately acquainted with the works of the old classic writers. His own compositions are known throughout the world. He is, therefore, without doubt, distinctly the best man for the appointment, that is to say, if it is desired to offer it to one who has earned a name both within and without the walls of the Academy."

M. DE PACHMANN'S RECITAL.

PIANISTS of distinction are not so numerous that the temporary retirement of M. de Pachmann from the concert platform could be regarded with complete indifference. He was decidedly missed, and his re-appearance at St. James's Hall, on Monday, the 16th ult., was therefore welcome in like measure. It is to the Russian artist that we owe a revival of the true method of dealing with Chopin's most poetical creations. A double portion of the Polish musician's spirit seems to have descended upon him, and a conspicuous proof of this was afforded on the above occasion. Among the items in the Recital programme was the Concert Allegro in A (Op. 46). This is one of Chopin's least esteemed compositions; it is rarely heard in public, and is generally pronounced dry and uninspired. It is therefore not too much to say that M. de Pachmann's performance came as a species of revelation to those who heard it. That which before seemed obscure became lucid and full of meaning; thematic passages which to the eye and ear appeared overloaded with masses of ornamental figures and *bravura* work were brought into prominence and were found to possess life and beauty. The true artist is a creator as well as an executant, and by this performance M. de Pachmann afforded a salient instance of the fact. On the whole, his playing on this occasion was distinguished by greater breadth of style than heretofore. Among the best features of his programme were Bach's great Fugue in A minor and Beethoven's Sonata in F (Op. 54). The last-named somewhat enigmatical work is not often heard in public, and probably to many of those present it came in the light of a novelty.

M. PRADEAU'S SCHUMANN RECITALS.

IT is only within the last few years that the pianoforte works of Schumann have become really popular in this country. Their strange originality of form and their excessive difficulty caused them to be regarded for a long time with distrust, and only a few of the smaller pieces, such as the *Novelletten* or the *Phantasiestücke* were heard from time to time. Now all is changed; the *Carnaval*, the *Etudes Symphoniques*, the *Faschingsschwank*, and the *Kreisleriana* have become as familiar as household words, and there is no longer any danger of the foremost of the romantic composers of modern Germany being underestimated. The announcement of a series of Schumann Recitals, on Tuesday afternoons, at the Princes' Hall, was therefore likely to prove attractive to a large circle of amateurs, though the name of the executant might carry no weight in itself. M. Gustave Pradeau is, we believe, a foreign musician, who has resided among us for some time, doing useful work in an unostentatious way, and it would have been better for his reputation had he not elected to stand in the fierce light that beats upon the Concert platform. We shall not join those who have seized the occasion to indulge in cheap ridicule, more or less questionable in respect of taste, but it behoves us to express an opinion that M. Pradeau should have more carefully estimated his executive powers before he ventured to measure himself with the leading pianists of the day. The task he set himself was manifestly beyond his physical means, and his attempts to grapple with such formidable works as the

Sonata in F sharp minor (Op. 11) and the Fantasia in C (Op. 17), at the first Recital, on the 17th ult., were calculated to make the judicious grieve.

MUSICAL ASSOCIATION.

At the meeting on the 2nd ult. Mr. T. L. Southgate read a paper on "The Physiology of Pianoforte Playing, with a practical application of a new Theory," being a communication from Mr. W. Macdonald Smith, of Oporto, a gentleman who had elaborately investigated the physiological side of pianoforte playing, had classified the particular muscles engaged in the operation, and had invented for their development and control certain small pieces of mechanism. Mr. Southgate defended the use of a rational mechanical aid in educating the hand of the pianist, arguing that the time thus saved might be more profitably employed in studying the intellectual side of music. After describing the hand with its various muscles and explaining the process by which they were put in motion, he dwelt upon the difficulties which confronted the player in bringing the muscles under control. Mr. Macdonald Smith's theory is defined in the following formula—"The systematic reiterated performance of each separate elementary movement requisite in pianoforte playing, with a rapidity greater than can ever be required in their combination, tends not only to develop and bring the various muscles under more perfect control, but to supply the pianist with a reserve of greater power than he will ever be called upon to put forth."

Mr. Southgate exhibited and showed in action the machines which Mr. Smith had invented. The first apparatus is termed the wrist strengthener. The hand is required to grasp a roll, the wrist resting on a fixed block, this roll has to be moved rapidly up and down. If the work is done with sufficient force and rapidity it causes a wheel to revolve and raises a small weight. Number two is the whistle bâton. This resembles a conductor's stick, but its top consists of a hollow cylinder in which works a little piston. The student, grasping the stick firmly, beats 4-4 time in the ordinary manner. If this is done with sufficient strength and rapidity the piston is driven violently up to the top of the cylinder and causes a whistle to sound. Number three is a box from which projects a key of the usual type. If depressed with sufficient rapidity or lifted quickly enough a bell is sounded. Number four is designated the scissors extender. This is a brass pillar supporting at the top a bell; on a projecting arm is pivoted an arrangement resembling a pair of scissors and consisting of two slender bent wires having grooves at the bottom in which to insert the tips of two fingers. If the fingers are suddenly parted with sufficient force it causes a small ball to fly up and strike the bell. All these exercises can be regulated in difficulty as desired by the student, and it was stated that as little as ten minutes a day practice with them would be of more use than hours of dreary scale and five-finger work. The instruments are practically simple and can be made very cheaply. Two other exercises not requiring mechanical aid were also described, one for turning the thumb under and the other for practice of the *tremolo*. Mr. Smith puts the question of muscle training and exercise in a new light; he seems to deal with the condition of the hand and the fitting it for the work it has to do in a distinctly novel manner. In concluding his paper, Mr. Southgate spoke of the modern danger of over-estimating the value of *technique*, and uttered a protest against the worship at the present day of execution and force, which seems to dazzle some people. The general tone of the discussion which followed was favourable to Mr. Smith's apparatuses.

CONFERENCE OF THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

A LARGE gathering of the members of this Society, the third annual conference, was held in London in the first week of the year. On Wednesday, the 4th ult., the Lord Mayor received the Society in the fine hall belonging to the Drapers' Company, and warmly welcomed the attempt

to establish a common meeting ground for musicians of all schools, and to place the teaching of the art on a level with that of all surrounding branches of education. At the close of the conference, on the Friday afternoon, his Lordship and the Lady Mayoress entertained the members at the Mansion House, congratulated them upon the earnest and business-like manner in which their discussions had been conducted, and pledged the Corporation of London to afford them all assistance and honour whenever again they may hold their conference in the Metropolis. Two meetings were held in the Drapers' Hall and four in the picturesque old room of the Painters' Company; Mr. Cummings, Dr. Heap (Birmingham), and Dr. Hunt (Birkenhead) in turn presiding. The subjects considered on the Wednesday and Thursday were well chosen. Perhaps the programme for the Friday morning was less interesting and important.

On the Wednesday and Thursday evenings the members and their friends assembled at the Princes' Hall, Piccadilly, to listen to Chamber Music by members of the Association, and we may especially compliment Mr. Cowen upon his Pianoforte Trio, very brilliantly played; Dr. Heap upon his Clarinet and Piano Duet; Dr. Creser upon his String Quartet; Mr. C. E. Stephens for his Piano Duet, in which Miss Smyth most ably assisted the author; and Mr. J. F. Barnett upon his Trio in C minor—a very effective composition. The early part of the Friday afternoon was devoted to the enjoyment of a dissertation by Mr. Hipkins, F.S.A., upon the old music written for the clavichord, spinet, and harpsichord, illustrated by performance upon the instruments, now so rare, for which the music was written.

An additional charm was given to this year's conference by the attendance of a representative, and former President of the National Music Teachers' Association of America—Mr. Calixa Lavallée, of Boston—who came to England to assure the members of the interest with which their movement was regarded in the United States. In seconding a vote of thanks to Mr. Lavallée (at the request of the Chairman, Mr. Cummings), and again in proposing his health on the Thursday evening, Dr. Hiles alluded to the great work now undertaken by the American Association, and the effect it must have upon the development of a National School of Music, the outcome of the enthusiasm, freedom, and perseverance of the English-speaking people of the Western world.

The report of the condition of the Society, read by Mr. E. Chadfield, of Derby, the general secretary, stated that since the previous visit of the Association to London, two years ago, the number of members had been doubled; and that the examinations held under the auspices of the General Council have been welcomed throughout the country.

Next year's Conference will be held in Cambridge.

MR. DANNREUTHER'S MUSICAL EVENINGS.

ALTHOUGH these performances only appeal to a limited *clientèle*, they are always of sufficient interest to claim some notice in these columns, Mr. Dannreuther making it a point in every series to bring forward some of the best available novelties from native as well as foreign sources. If he is unable to present new works of the first calibre the fault does not rest with him. We fancy Mr. Charles Hallé was the first to introduce the name of Karl Nawratil into London Concert programmes, but the composer is as yet but little known, and we fear a Pianoforte Quintet in C minor (Op. 17), which was played at Mr. Dannreuther's first Concert this season, on the 5th ult., will not increase the feeling of curiosity concerning him. It is a dry and tedious work, the first movement, with its endless repetitions of one figure, being especially tiresome, though in the slow movement there is some approach to genuine expression. Far superior, however, is a new Sonata in C minor, for piano and violin, by Grieg (Op. 45), performed on the 19th ult. Here we have music full of character and energy, a little vague perhaps in matters of detail, but never dull. The last movement is in the Scandinavian composer's best manner, and the whole Sonata should be brought forward at some of our leading Concerts. Of the rest of Mr. Dannreuther's novelties we must speak in our next issue.

THE PEOPLE'S PALACE.

ON Saturday evening, the 21st ult., the majestic strains of Handel's "Messiah" were heartily enjoyed by 4,000 of the people assembled in the Palace erected and set apart solely for their use and entertainment. However accustomed to vast audiences, one could not look upon the scene without experiencing a thrill of pleasure. The central hall itself is eminently beautiful, and happily its beauty is not of a sombre kind, but of a character so bright and cheerful as to raise the spirits of a visitor escaping from dull habitations and dreary thoroughfares. Those present on this occasion were unmistakably of a class by no means wanting in self-respect. This, by the way, will not cause the least surprise to those familiar with our industrial districts. Moreover, they evinced not only respect, but also enthusiastic admiration for the Oratorio undergoing representation. Each important number was received with favour, while the applause at the termination of the chorus "For unto us" was so prolonged as to make a repetition inevitable. More imposing than this demonstration was the rising of the people from their seats at the starting of the "Hallelujah" Chorus. This spontaneous movement of the multitude was looked upon as a tribute paid to art, as well as an act of homage offered to Him whose praises were being celebrated. Perhaps the friendly attitude of the audience towards the orchestra was in some measure owing to the fact that the executants were regarded as neighbours, the performers being members of the Popular Musical Union. Formed some few years ago for the musical training and recreation of the industrial classes, this Society has already done excellent service, and gives promise of working incalculable good in the East End of London. Its present efficiency was shown in the rendering of Handel's Oratorio; especially was it evident in the choral sections of the work. With a thoroughly satisfying body of tone, the choir sang the choruses with a certainty of attack deserving of the applause so freely accorded. To name one instance, the fugue number "He trusted in God" was sustained in a manner that revealed each detail, so that the listener was enabled to follow the progress of the subjects as they were carried on by the several parts. So excellent was the chorus-singing, that it might compare not unfavourably with the best efforts of some of the famous West End choral bodies. Careful practice alone could bring about such a result. With the exception of five professional players, the entire orchestra, choral and instrumental, was composed of members of the several classes instituted for the practice of the art by the Popular Musical Union. The principal teacher of these classes is the well-known professor, Mr. W. Henry Thomas, the Conductor also of the Concert, who, before collecting his forces together, drills them in detachments. This arrangement accounts for the complete understanding existing between the performers and their Conductor, whose firm beat and clear directions were at all times followed with earnestness and zeal. The executants seemed conscious that they were entrusted with the important task of entertaining neighbours and fellow-workers. It is not too much to say that they realised in this way the intentions of the founders and committee of the Union, whose self-imposed mission is not so much to supply the district with concerts as to qualify the people themselves to take part in musical performances. The principal singers rendered the solos in a very satisfactory manner. Concerning the ability of Mr. William Nicholl (tenor) and of Miss Mary Willis (contralto) only a passing reference is needed, as their talents are generally acknowledged, but the other soloists made on this occasion their first appearance in public. The soprano recitatives and airs were sung by Mrs. Arthur James (daughter of Mr. Cavendish Bentinck), who may be cordially commended for the kindness of thought and for her interest in the scheme as to give her valuable services in so good a cause as that for which the performance was undertaken. Her brilliant and powerful soprano voice, with its sweetness of quality, and clear enunciation, won the admiration of the audience. In the bass solos Mr. Plunkett Greene achieved a decided success. Possessing a voice not only full and sonorous, but so flexible as to enable him to sing the divisions in "Why do the nations"

with unwonted facility, this young artist gave promise throughout the evening of becoming eventually one of our most prominent vocalists.

OBITUARY.

STEPHEN HELLER.—On the 14th ult. this well-known and popular composer for the pianoforte—upon which instrument he was no mean executant—passed away in Paris, where he had resided many years, for some time in retirement and affliction. Heller was born on May 15, 1814, at Pesth, and destined for the bar by his father, who, however, prudently abandoned the idea on discovering that the spirit of music dwelt in his son and claimed him for its own. Stephen was a "prodigy." At nine years of age he played, with his master, Dussek's Concerto for two pianos, the scene being the theatre of his native town. This achievement induced his parents to send the child to Vienna, and place him under the care of Carl Czerny, who gave him a few lessons only. From Czerny, young Heller was transferred to a teacher named Halm, of whom nothing else seems to be known. In 1827-8 we find Heller giving concerts in Vienna, preparatory to setting out on an extended tour, which embraced the principal cities of Austria, Hungary, and Germany. Weak in health, melancholy of disposition, and conscious that his equipment as a musician began and ended with ability to use his fingers on the keyboard, Heller was beginning to despair, when he interested in his favour a lady amateur of Augsburg, whose children required a teacher. The lad—he was only sixteen—accepted the post, and settled down in the old city under the motherly wing of his patroness. The happiest results followed. Instead of flitting from city to city, constantly playing, and learning nothing, Heller had leisure to study the works of the great masters, to hear them performed, and benefit by the advice of the older musicians around. At once he blossomed into an artist of high aims and conscious power, but felt in no hurry to display himself before the world. In 1833, being then nineteen, he visited Pesth to see his relatives, but soon hastened back to Augsburg, whence he sent his first published works to the publishers. These brought him under the notice of Robert Schumann, who gave him a word of praise in the *Neue Zeitschrift für Musik*, and largely helped to make them favourably known. Heller quitted his beloved Augsburg in 1838, and went to Paris, then the headquarters of art. There he settled down for the rest of his life, and gave himself to the work of composition. He appeared very little in public. Melancholy by nature, he shunned all society but that of a few intimates, and, as he took no pains to become popular, his advance was very slow. His biographer, Mr. Barbedette, says that, with his attractive qualities, "he was certain, had he followed the example of others, to arrive at speedy distinction. But Heller was not made of such stuff. He preferred to plough his own furrow unaided. And he did so, but slowly indeed, and at the cost of many disappointments." At first Heller's pieces did not suit a public taste formed on more flimsy and less poetical effusions. Only Charles Hallé, who was then in Paris, dared publicly to play them, but as taste improved, they came more and more into vogue, till they spread over the world and made the composer's name familiar in every household. Mr. Barbedette says that "Heller's works are at least as important as those of Chopin." We cannot go so far as that, for we see in Chopin the expression of a more positive and nobler genius. But Heller was, so to speak, the Chopin of middle-class amateurs, who have a difficulty in comprehending the high-flown romanticism and the altogether strange nature of the greater man. Heller, nevertheless, did a great work. He assisted largely in the reform of household music, and helped in no mean degree to form a taste for higher things than his own. For this alone he deserves a grateful remembrance.

HENRI HERZ.—This once famous pianist died in Paris, on the 6th ult., at the good old age of four-score years and two to a day, having been born in Vienna on January 6, 1806. He first studied music under his father, at Coblenz, and made such rapid progress that he performed Hummel's Variations (Op. 8) in public when only eight years old. Six months later he composed a sonatina for the piano. In 1816, being then the age of Joseph Hofmann now, Herz

was taken to Paris and entered at the Conservatoire, as a member of Pradher's class for the piano. There he won the first prize for his instrument after four days' preparation, undertaken on rising from a bed of sickness; the works performed being a study by Clementi and Dussek's twelfth Concerto. In 1818 appeared the first results of his studies in composition, and thenceforward his name rapidly became known; Herz at once found a model when Moscheles visited Paris, and copied it with such success that his brilliant career may be said to date from the period in question. In great favour as a performer, Herz was even more fashionable as a composer of light, showy pieces, now, happily, out of date. Two hundred of these and other works were in print as far back as 1861, and it is said that publishers were willing to pay Herz four or five times as much as they gave to any other composer. Herz visited England in 1833 and was received with enthusiasm. Later on he associated himself with a company of pianoforte manufacturers, and subsequently started a business of his own which became, and still is, famous. Herz travelled much on artistic tours, especially in North and South America, but on his return to Paris in 1851 he began to lose interest in the practice of his art and gradually relinquished it all together, though his chair at the Conservatoire was not abandoned till 1874. Herz can hardly be said to have had any claim to consideration as an artist *pur sang*. He was a masterful composer and performer of flashy pieces, and took care, in the true spirit of a tradesman, to provide the public with what they liked, regardless of any higher consideration.

CARL STEPAN, the once famous singer, died on December 30 from blood-poisoning, following an amputation of the leg. He was the father of the clever artist who still sings in the Carl Rosa Opera Company under the stage name of Mr. Max Eugène. Carl Stepan was born at Strakonitz, Bohemia, in December, 1822. He resigned the post of "Court singer" at Mannheim in 1870, and came to England, where he sang *Don Giovanni*, *Valentine* in "Faust," and other parts, under Mr. Mapleson. He also sang successfully at many Concerts, including the original series of Oratorio Concerts then being carried on by Messrs. Novello and Co. at St. James's Hall. He was principal baritone at the Pro-Cathedral, Kensington, until about three years ago, when ill-health interfered with the performance of his public duties.

THE name of **CHAPLIN HENRY** (HENRY CHARLES STROUD) must also be added to the list of those recently deceased. He died on the 12th ult., in his sixty-second year. He was originally a bookseller, but having a fine bass voice he relinquished that business for the profession of music. He was at first attached to the choir of Surrey Chapel, in the Blackfriars Road, and when Mr. Henry Leslie's Choir was started he was one of the earliest members. He was principal bass at the Foundling Chapel for many years. His daughter, Elizabeth (Bessie Stroud), was married to Mr. Montem Smith of Westminster Abbey.

THE death is announced of Signor GIUSEPPE FANCELLI, at the age of fifty-three. He was originally a labourer, but possessed a tenor voice of rare quality and power. Signor Fancelli sang at the Italian Opera in Paris, and thence came to London, appearing at the Royal Italian Opera, under the late Mr. F. Gye, in April, 1866, in "La Traviata," and afterwards, and for several seasons, singing under the management of Mr. J. H. Mapleson, at Drury Lane and Her Majesty's. Signor Fancelli was absolutely ignorant of the art of music and learnt his parts by ear; he never sang out of tune. Although a very poor actor, the beauty of his voice carried all before it, and few tenors of his day were more popular in his native land. He had saved up sufficient money to render further work needless, and accordingly retired into private life at a farm he had purchased in the neighbourhood of Florence, where he died of meningitis, on the 22nd ult.

MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

ON Saturday, the 21st ult., a successful Concert was given at the Plymouth Guildhall, under the conductorship of Mr. J. Hele, Mus. Bac. The spacious building was

The Lover's Plaine.

February 1, 1893.

A FOUR-PART SONG.

Words by GEORGE DIXON, Earl of Bristol (17th century.)

Composed by F. CORDER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 89 & 91, Queen Street (E.C.); also in New York.

Allegro gioioso.

SOPRANO. See, oh see, how ev-'ry tree, How ev-'ry bow-er, ev-'ry flow-er,

ALTO. See, oh see, how ev-'ry tree, How ev-'ry bow-er, how *dolce.*

TENOR. See, oh see, how ev-'ry tree, How ev-'ry bow-er, how *dolce.*

BASS. See, oh see, how ev-'ry tree, How ev-'ry bow-er, how *dolce.*

PIANO. *f* *Allegro gioioso.* *p*

dolce. *cres.*

ev-'ry bow'r, ev-'ry flow'r A new life gives to oth-ers' joys! . .

cres.

ev-'ry bow-er, ev-'ry flow-er A new life gives to oth-ers' joys! . .

cres.

ev-'ry bow-er, ev-'ry flow-er A new life gives to oth-ers' joys! . .

cres.

ev-'ry bow-er, ev-'ry flow'r A new life gives to oth-ers' joys! . .

cres.

* For practice only.

See, oh see, how ev-'ry tree, How ev-'ry bow-er, ev-'ry flow-er

See, oh see, how ev-'ry tree, How ev-'ry flow-er A

See, oh see, how ev-'ry tree, How ev-'ry flow-er

See, oh see, how ev-'ry tree, How ev-'ry flow-er

A new life, a new life gives . . . to oth-ers joys.

new . . life, . . a new . . life, . . a new . . life . . gives to oth-ers joys.

er new . . life, . . a new life gives to oth-ers joys.

new . . life . . gives to oth-ers joys.

Meno mosso.

Whilst that I grief-strick-en lie,

Whilst that I grief-strick-en lie,

Whilst that I grief-strick-en lie,

Whilst that I grief-strick-en lie, whilst that I grief-strick-en lie, Nor can

Meno mosso.

Nor can meet with an - y sweet, Whilst that I grief -

Nor can meet with an - y sweet, Whilst that I

Nor can meet with an - y sweet, Whilst that I

meet . . with an - y sweet But what fast-er mine des - troys, Whilst that

- strick-en lie, whilst that I grief - strick-en lie, Nor can meet . . with an - y

grief - strick-en lie, grief - strick-en lie, Nor can meet . . with an - y

grief - strick-en lie, grief - strick-en lie, Nor can meet . . with an - y

I grief - strick-en lie, whilst that I grief - strick-en lie, grief -

sweet But what fast-er mine des - troys . .

sweet But what fast-er mine des - troys . . but what fast-er mine des-troys.

sweet But what fast-er mine des - troys . . but what fast-er mine des-troys.

- strick-en lie, Nor can meet with an - y sweet But what fast-er mine des-troys.

Allegretto, sempre stacc. *cres.* *mf*

What are all the senses' pleasures When the mind has lost all measures / what are all the senses', all the senses'

What are all the senses' pleasures When the mind has lost all measures / what are all the senses' pleasures

What are all the senses' pleasures When the mind has lost all measures / what are all the senses', all the senses'

What are all the senses' pleasures When the mind has lost all measures / what are all the senses' pleasures

Allegretto. *p stacc.* *cres.* *mf*

pleasures when the mind has lost all mea-sures, . . . has lost all measures?

when the mind has lost all measures, when the mind, a-las, has lost all measures?

pleasures when the mind has lost all mea-sures, . . . has lost all measures?

when the mind has lost all measures, when the mind, a-las, has lost all measures?

Allegro gioioso. *dolce.*

Hear, oh hear, how sweet and clear, The night-in-gale . . . and wa-ters' fall, the nightingale

Hear, oh hear, how sweet and clear, The night in-gale, . . . the nightingale and

Hear, oh hear, how sweet and clear, The night in-gale, . . . the nightingale and

Hear, oh hear, how sweet and clear, The night in-gale, . . . the night-in-gale and

f *p*

cres. *ff*

and waters' fall In con - cert join for others' ears. . . Hear, oh hear, how sweet and clear The

cres. *ff*

waters' fall . . In con - cert join for others' ears. . . Hear, oh hear, how sweet and clear The

cres. *ff*

waters' fall . . In con - cert join for oth - ers' ears, Hear, oh hear, how sweet and clear The

cres. *ff*

wa-ters' fall . . In con - cert join for others' ears. . . Hear, oh hear, how sweet and clear The

night - in-gale and wa - ters' fall . . In con - cert, in con - cert

night - in - gale . . In con - cert, . . in con - cert, . . in

night - in - gale con - cert, . . in

night - in - gale In con - cert . . join, for

Meno mosso. *pp*

join . . for oth - ers' ears. Whilst to me for

con - cert join for oth - ers' ears. Whilst to me for

con - cert join for oth - ers' ears. Whilst to me for

oth - ers' ears. Whilst to me for . . har - mo - ny, whilst to

Meno mosso. *mf* *pp*

har - mo - ny, Ev - 'ry air e -
 har - mo - ny, Ev - 'ry air e -
 har - mo - ny, Ev - 'ry air e -
 me for . . har - mo - ny, Ev - 'ry air . . e - choes des - pair, . . And ev - 'ry

- choes des - pair, Whilst to me for . . har - mo - ny, whilst to me for . .
 - choes des - pair, Whilst to me, whilst to me for
 - choes des - pair, Whilst to me, whilst to me for
 drop pro - vokes a tear, Whilst to me for . . har - mo - ny, whilst to

har - mo - ny, Ev - 'ry air . . e - choes des - pair, . . And ev - 'ry drop pro - vokes . . a
 har - mo - ny, Ev - 'ry air . . e - choes des - pair, . . And ev - 'ry drop pro - vokes . . a
 har - mo - ny, Ev - 'ry air . . e - choes des - pair, . . And ev - 'ry drop pro - vokes . . a
 me for . . har - mo - ny, for . . har - mo - ny, Ev - 'ry air e -

Allegretto. sempre stacc.

tear, . . . *pp* *rall.* What are all the senses' pleasures When the

tear, . . . and ev'-ry drop pro-vokes a tear. What are all the senses' pleasures When the

tear, . . . and ev'-ry drop pro-vokes a tear. What are all the senses' pleasures When the

- choes despair, and ev'-ry drop pro-vokes a tear. What are all the senses' pleasures When the

Allegretto.

pp *rall.* *p* *stacc.*

cres. *mf* *dim. e*

mind has lost all measures? what are all the sen-ses', all the sen-ses' pleasures when the

mind has lost all measures? what are all the sen-ses' pleasures when the

mind has lost all measures? what are all the sen-ses', all the sen-ses' pleasures when the

mind has lost all measures? what are all the sen-ses' pleasures when the

cres. *mf* *dim. e*

mind has lost all mea-sures, . . . has lost all measures!

mind has lost all measures, when the mind, a-las, has lost all measures?

mind has lost all mea-sures, . . . has lost all measures?

mind has lost all measures, when the mind, a-las, has lost all . . . measures?

poco rit. al fine. *pp*

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PROSPECTUS.

THIS company has been formed for the purpose of erecting a Concert Hall to seat about 4,000 persons, with orchestral accommodation for 700 performers; also a Minor Hall, with subsidiary suites of rooms, a spacious and handsome restaurant, smoking rooms, &c.

In addition to the main object of providing a perfect concert hall, the premises will be especially suitable for chamber concerts, banquets, large meetings, balls, &c.

The directors have been fortunate in securing a site close to Victoria Station, with three frontages. The area extends over about 20,000 superficial feet, and is for the most part freehold. The remainder is held under a licence from the Metropolitan Board of Works.

The position is unrivalled, as it is within a few yards of the Victoria Stations on the Metropolitan, District, London, Brighton and South Coast, and London, Chatham and Dover Railways, from whence it is proposed to construct a subway connecting these stations with the hall and restaurant, thus giving a direct approach under cover from any station round London on the whole system of the Underground Railways.

The Concert Hall will be built with due regard to acoustic properties, and with all the latest improvements in ventilation, electric lighting, seating, &c.

Ample means of exit will be provided, and the entire premises will be constructed of fire-proof materials. Electric light will be used throughout the buildings.

It is generally admitted that the necessity for adequate concert room accommodation in London has existed for many years. The only two buildings really available for large orchestral and choral performances are the St. James's Hall, said to seat only about 2,000 persons, and the Albert Hall, found to be impracticable on account of its great size.

The National Concert Hall meets a pressing and increasing want, and will enable the directors to provide orchestral, oratorio, and other concerts with the best artists of the day and with the greatest efficiency procurable, at prices much lower than those prevailing at present.

During last season the prices paid for best seats at the great orchestral concerts varied from 70s. 6d. to 15s., but concerts on a similar scale have been constantly given in Paris by M. Colonne and M. Lamoureux at popular prices with great success.

It is well known that the ever-increasing musical public of London will readily support concerts of the first class if the prices of admission are more reasonable.

The directors contemplate assimilating their prices to those charged on the Continent.

A large organ will be erected in the grand concert hall, and organ recitals will be given by the most popular organists of the day.

The buildings are to be commenced immediately, and it is intended that the hall shall be ready for occupation during the next autumn season.

The price to be paid for the property acquired by the vendors under some of the contracts hereafter mentioned, has been fixed by them at £60,000.

London, January 21, 1888.

It is estimated that the cost of the buildings, subway, organ, furnishing, seating, electric lighting, &c., will not exceed £85,000.

The present issue of shares is limited to 20,000, as the directors contemplate raising the balance required on mortgage, at a low rate of interest.

The directors, after careful inquiry as to the income arising from similar undertakings, are of opinion exceptional advantages are attached to this property, and that the various sources of revenue arising from concerts, letting of the halls, and the restaurant, should be sufficient to pay a minimum dividend of 8 per cent. per annum on the share capital of the company.

The directors have every confidence in recommending this enterprise as a safe and profitable investment, providing substantial security.

All preliminary expenses up to the allotment of shares (excepting brokerage) will be borne by the vendors, who are the promoters.

The following contracts have been entered into:—

Agreement dated 28th December, 1885, between the Westminster Improvement Commissioners on the one part, and Richard Barker of the other part.

Supplemental agreement dated 23rd December, 1885, between the Westminster Improvement Commissioners of the one part, and Richard Barker of the other part.

Agreement dated 28th April, 1886, between Richard Barker of the one part, and James Wilkie Adamson and Thomas Stirling Begbie of the other part.

Agreement dated 28th April, 1886, between Herbert Taylor of the first part, and the Westminster Improvement Commissioners of the second part, and Thomas Stirling Begbie of the third part.

Agreement dated 28th April, 1886, between James Wilkie Adamson and Thomas Stirling Begbie.

Licence dated 31st December, 1886, from the Metropolitan Board of Works to the Westminster Improvement Commissioners.

Agreement dated 21st December, 1887, between Joseph William Hiscock and Robert Taunton Raikes of the one part, and James Wilkie Adamson and Thomas Stirling Begbie of the other part.

Agreement dated 21st January, 1888, between James Wilkie Adamson and Thomas Stirling Begbie of the one part, and the National Concert Hall (Limited) of the other part.

The proposed plans of the building, together with the plan of the ground to be purchased, may be seen at the offices of the Company.

The memorandum and articles of association and copies of the above contracts may be inspected at the offices of the company's solicitors.

It is intended to apply for a quotation on the London Stock Exchange.

Prospectuses and forms of application may be obtained from the bankers and broker and at the offices of the company.

Application for shares should be made on the form accompanying the prospectus, and lodged with the bankers, Lloyds, Barnetts and Bosanquets Bank (Limited), 72, Lombard Street, accompanied by a deposit of 10s. per share.

If no allotment be made, the deposit will be returned in full.

crowded to its fullest extent. Among the artists specially engaged were Mr. H. C. Tonking, Mr. B. M. Carrodus (violinist), and Mr. Maldwyn Humphreys (tenor). Mr. Tonking played several organ solos, including Best's Fantasia on Old English Carols, which was loudly applauded. Mr. Humphreys sang several songs successfully, but Mr. Hele, the Conductor, taking into consideration the length of the programme, wisely decided not to allow encores, though exception was made after Sullivan's "Once again." Mr. Carrodus had a good reception on his appearing to play the Andante and Finale in a Violin Concerto by Mendelssohn, and at the conclusion was heartily applauded. Mr. Carrodus also gave Berthold Tours' "Mélodie Religieuse" and a Mazurka by Wieniawski most successfully.

A short time since the Manchester Sunday School Union offered three prizes for the best setting of Whitsuntide hymns. The competition has been decided, and the winner of the first prize is Mr. W. Hannaford, Mus. Bac., Cantab., of Devonport.

The Redruth Philharmonic Society gave a Concert at Pencoy on Thursday, the 19th ult. The selections performed by the band were—"Tancredi" Overture; "Myosotis," "Ruddigore," and "Orange Blossom" Valses; "Carmen" and "British Volunteer" Marches, and "The Dance at the Forge" Fantasia. The vocalists were Miss Annie Hooper, Miss Clara Lemin, Mr. W. Juleff, and Mr. J. Lannin. Mr. H. T. Moore and Mr. J. Lemin were the accompanists, and Mr. J. Martin the Conductor.

A grand Chamber Concert was given at Druids' Hall, Redruth, on Monday, the 23rd ult. The performers were Mr. H. C. Tonking, Mr. B. M. Carrodus (violin), Mr. M. Humphreys (vocalist), and Master Harold Tonking (violin-cello). The instrumental and vocal solos, &c., were rendered in a masterly manner, and were frequently applauded.

The Saltash Choral Society commenced their rehearsals on the 23rd ult. Mr. Gaul's "Joan of Arc" is the Cantata in practice, to be performed at Easter.

The members of the Redruth Choral Society have decided to perform Mendelssohn's Oratorio "Elijah" at Easter. This Society has lately been doing excellent work, and is making the best endeavour to ensure in the future the success which attended its performance of "The Messiah" and "Creation" in the past.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

CHRISTMAS was musically observed in our city in a number of the Established churches, likewise by one or two of the Dissenting congregations, in the form of Services of Praise, consisting of appropriate hymns and readings from Scripture, taking place chiefly in the evening. The occasion is dividing attention in the larger Scottish towns with New Year's Day, though not officially recognised by Presbyterians, who form so very large a proportion of our church-goers. Other musical functions that may be referred to, not sacred, which took place in the Christmas week, were a Scotch Concert by the Pollok-shields Lyrical Society, under Mr. D. McColl, which was given in the Burgh Hall, Crosshill, on December 26, the distinctive feature of which was that the choral arrangements were all the work of local musicians; a Concert by the Crosshill Association, conducted by Mr. A. Patterson, in the same place, on the 28th, which included Schumann's New Year Song; a Concert by the Pollok-shields Association, under Mr. W. T. Hoek, also in the same place, when Barnett's "Ancient Mariner" was performed. Two Orchestral Concerts were also given by the Choral Union, Mr. Bernhard Stavenhagen appearing at that of December 27.

On New Year's Day the annual performance of Handel's "Messiah" was given by the Glasgow Choral Union, in St. Andrew's Hall, with Miss Annie Marriott, Madame Patey, Mr. H. Piercy, and Mr. Bantock Pierpoint as principals. Dr. A. L. Peace was the Organist, and Mr. Joseph Bradley the Conductor. The West of Scotland Choral Society, under Mr. Lambeth, also performed "The Messiah" in the City Hall, on New Year's Day. On

the evening of the same day a Popular Orchestral Concert was given in St. Andrew's Hall, under the baton of Mr. Manns, the selections being of a somewhat light cast.

The fifth Subscription Concert of the Choral Union took place on the 5th ult., the E flat Symphony of Mozart being the most important number in the programme. Mr. E. Gillet played the principal part in a Concerto for violoncello and orchestra by D. Popper. This Concert was succeeded by the Popular Concert of the 7th ult., in every way as classical as that of the Subscription Series. The Saturday audiences are, it may be noted, becoming almost the mainstay of the scheme. The programmes of the Subscription Concerts of the 10th and 17th ult. contained nothing very striking, the selections, generally, being rather from among familiar compositions than from new music. Madame Belle Cole sang on the last-named occasion. Mr. Franz Rummel, pianist, also appeared at that Concert. At the Popular Concert of the 14th ult. Schumann's No. 4 Symphony in D minor and A. C. Mackenzie's ballade for orchestra, "La Belle Dame sans Merci," were given; the first was listened to with careful attention and evident appreciation, and the latter, a most expressive composition, was enthusiastically received. The next (Saturday) performance, on the 21st ult., included Mozart's Symphony "The Parisian," the Overture to "The Flying Dutchman," by Wagner, and selections from Mendelssohn and others. Master F. C. Barker appeared as solo harpist.

At the Subscription Concert of the 24th ult. the Symphonie Fantastique of Berlioz was the principal work performed. Mrs. Hutchinson sang several songs by Fischhof and others.

Dr. Stainer's church oratorio "The Crucifixion" was sung by the Woodside Church Choristers in Wardlaw Hill Church, Rutherglen, on the 18th ult. Mr. Graves acted as organist and choirmaster.

Macfarren's Cantata "The Lady of the Lake" was performed by the Paisley Choral Union on the 13th ult. The accompaniments were played by the Glasgow Choral Union orchestra. Mr. James Barr conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AFTER the usual three weeks' lull at Christmastide, the second half of the musical season here began on Tuesday evening, the 19th ult. when our premier society, the Philharmonic, gave its seventh Concert, the soloist was Mdlle. Janotha, who has seldom been heard to better advantage here. She contributed Chopin's second Concerto in F, with the orchestra, and two soli—namely, a Novelette in F major, by Schumann, and a Valse Chromatique, by Leschetizky, with delicacy of tone and brilliancy of execution. The Symphony on this occasion—Svendsen's No. 2, in B flat—was a novelty, which proved to be thoroughly acceptable. Written in the usual four movements, Allegro, Andante sostenuto, Intermezzo, Andante, and Allegro con fuoco, the two last-named forming the *Finale*, and scored for full orchestra, it is replete with bright episodes and striking melodies, which rivet the listener's attention during the whole of the performance, there not being a dull moment from first to last. The orchestra, besides giving a well-nigh irreproachable rendering of this grand work, contributed in excellent style the Overtures to "Ferdinand Cortez," by Spontini, and "Zampa," by Hérold, as well as some ballet music from Gluck's "Paride ed Elena." The choristers had little or nothing to do, singing the Hunting Chorus from Schubert's "Rosamunde" and Smart's Part-song, entitled "Crocuses and Snowdrops." Miss Hope Glenn was the vocalist, and sang four songs in her best style. Mr. Hallé conducted.

The fifth of Mr. Hallé's series of eight Concerts was given in the Philharmonic Hall, on Tuesday evening, the 17th ult., the principal artists being Madame Norman-Néruda and Mdlle. Trebelli. The first-named lady, whose last appearance it was here this season, took part with the orchestra in Spohr's 12th Violin Concerto in A, joined Mr. Hallé in a superb rendering of the Andante (with variations) and Finale from Beethoven's "Kreutzer" Sonata, and played a solo, "Ungarisches," by Raff, with orchestral

accompaniment. Mdle. Trebelli advanced considerably in the opinion of the audience by her artistic and finished performance of the airs allotted to her. The Symphony here again was a novelty, being Wagner in C. The Overtures to "Faniska," by Cherubini, and to "Der Vampyr," by Marschner, together with the Hungarian March from the "Faust" of Berlioz, completed the programme.

The Carl Rosa Opera Company began a seven weeks' stay on Monday, the 9th ult., and crowded houses have been the order of the day. Massé's bright and tuneful Opera "Galatea," was produced here for the first time, and must be pronounced a thorough success. The booking for this production was greater than can be remembered in the annals of local theatres, and necessitated its second performance two or three nights after. Auber's "Masaniello" has been revived here, and, judging from its reception, it will have to be repeated more than once. The other operas produced have been "Maritana," "The Bohemian Girl," "Nordisa," "Carmen," "Esmeralda," "Il Trovatore," and "Mignon." The season has so far been particularly noteworthy for the admirable mounting of the various operas at the Court Theatre, and for the unusual success of that rising young soprano, Miss Fanny Moody.

The newly-named Liverpool Choral Society will give their first Concert of the season early this month. The "Creation" is the work selected. It is confidently expected that the performance will be quite equal to their previous efforts.

The eighth Philharmonic Subscription Concert was given on Tuesday evening, the 24th ult., before a numerous audience, the soloists—Miss Lablache (vocalist) and Mr. Ondricek (violinist)—being new to Liverpool. There were two items on the programme which were performed for the first time here—namely, Mackenzie's "Water Music" from "Jason," and Dietrich's Overture entitled "The Normans," the latter music being bold and vigorous in character. The Symphony, splendidly played throughout, was Spohr's well known "Power of Sound." Mr. Ondricek, a violinist of unusual attainments, both in legitimate and "tricky" playing, delighted the audience by his manipulation of the instrument in Beethoven's lovely Concerto in D, and also in the soli (a) "Sérénade Melancolique" by Tchaikowsky, and (b) "Rondo" by Laub, both of which were ably accompanied on the piano by Mr. Branscombe, the chorus-master and accompanist of the Society. In response to an encore, Mr. Ondricek gave "The Witches' Dance," by Paganini. Miss Lablache was fairly successful in her rendering of airs, from "L'Italiana" in "Algieri" and "Lucrezia Borgia," and Tosti's song "Good-bye." The chorus sang "An old Romance," by Mendelssohn, and Beethoven's "Twine ye the garlands," from "The Ruins of Athens." The programme for the ninth Concert, to be given on the 7th inst., will include Lloyd's Cantata "Hero and Leander." Mrs. Hutchinson and Mr. Bantock Pierpoint are to be the vocalists, and Miss Fanny Davies the instrumentalist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

MR. HALLÉ's selection, for his chief solo performances this season, of the Beethoven Concerti in chronological sequence proves very interesting and instructive. The gradual expansion of the great master's insight into the possibilities of the orchestra, and the duty of the piano when combined with it, is shown as clearly in those works as it could be by the study of any other department of his labour. On the 19th ult. we reached the splendid E flat Concerto, which has so long served to mark an era in the development of this form of composition, and beyond which no one has yet seen his way. Doubtless much remains to be done ere we may reach the final settlement of the terms upon which the orchestra and the solo instrument may, with complete advantage, unite; but Beethoven unquestionably looked far into the distance, and made a very wide step toward the solution of this problem. Of Mr. Hallé's performance of Beethoven it is somewhat late to write. Nearly forty years ago he came among us with a reputation largely depending upon his rendering of the sonatas; and still his reading of the great classics of the pianist's

library is marked by undiminished power, as well as by the old clearness and delicacy. Among the smaller pieces which he has played lately—either at his own Concerts or at the Recitals which he gives at the Concert Hall—we should welcome a little novelty; something to satisfy curiosity as to the modern tendencies of writers for the instrument, as well as, if possible, to satisfy by completeness and suitability. But so long as he regales us with the greater poems of the genius of the piano, we thankfully admit his right to select the smaller surroundings as he pleases, and as he judges most suitable to the taste and digestive faculties of the amateurs who attend his afternoon performances.

Among the larger and entirely orchestral works, we have recently had—for the fourth time—the "Episode de la vie d'un Artiste" of Berlioz, and (possibly for the last, as well as the first, time) Wagner's "Grand" Symphony. The combined labour of band, choir, and such principals as Miss Mary Davies, Messrs. Lloyd, Hilton, Santley, N. Dumville, and Barrow, in the rendering of the Cantata "The childhood of Christ" was probably intended as a relief after the "Episode," but the versatility of the French composer was not so great as his eccentricity. The choir sang with rare vigour Mendelssohn's magnificent Psalm "When Israel out of Egypt came," a masterpiece given only for the second time, and after an interval of twenty-five years.

The undertakings of the directors of the "Gentlemen's Concerts" have, during the month since I wrote, included one orchestral performance, on December 27 (and consequently attended by an audience miserably small, even for the Concert Hall), Mr. Hallé's Recitals, and a meeting, held on the 18th ult., to consider the present unhappy condition of the institution. After a little music Sir William Houldsworth and Mr. Hallé expatiated upon the history of the Society, its important services, and the advisability of an earnest effort being made to revive it. It appears that at least 100 new subscribers must be obtained in order to justify the hopes of the promoters.

On the 7th ult. Mr. de Jong introduced here a young *débutante*, Miss Sarah Berry, a native of Bamford, in this county, who holds the Courtenay Scholarship in the Royal College of Music. Possessing a contralto voice of great beauty and equality of tone, Miss Berry needs only to persevere in her study to attain a very honourable position in her profession. In her first effort she showed great self-possession and readiness by calmly proceeding to the end of the recitative introducing Gluck's "Che farò," in spite of a most unfortunate *contretemps* arising from some imperfection in the band parts. Conductors will be glad to know of a young singer not easily thrown out of her part. Miss Sarah Berry is to re-appear on the 4th inst.

For his Concert on the 21st ult. Mr. de Jong engaged Mr. Mapleson's Opera Concert party, with which was associated the new eleven-years-of-age prodigy, Mdle. Pauline Ellice. The interest of the long programme culminated in the piano solos—wherein the little girl showed considerable brilliancy, unclouded by that nerve excitation which comes when the artistic sensibility begins to quicken—and the flute-like height and clearness of execution of the American songstress, Mdle. Marie Decca; who, with apparent ease, warbled Mozart's trying "Gli angeli d'inferno."

MUSIC IN SOUTH WALES AND MONMOUTHSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Opera "Blodwen" was performed at Merthyr by the local Orpheus Society, with full scenic and stage effects, on Monday, December 26, and several following nights. Mr. G. H. Rees was the organist, Mr. W. Rowlands played the harmonium accompaniments, and Miss E. Jones was pianist. The Conductor was Mr. W. H. Powell.

The eighteenth annual Eisteddfod was held at Treherbert, Rhondda, on December 26. Mr. E. H. Davies, Pentre, presided, and the musical adjudicator was Mr. R. C. Jenkins, R.A.M., Llanelly. For the best rendering of a Welsh part-song a prize of £10 was given to a Ton Ystrad

party. "Thanks be to God" was the test piece for the chief choral prize of £50. Four choirs competed—viz., Rhondda Philharmonic, Rhondda United, Blaencwm United, and Libanus United. The last-named choir, led by Mr. D. Davies, was adjudicated the winner. There was a Concert in the evening.

On the same day the ninth annual Eisteddfod at Ferndale, Rhondda, took place. The musical adjudicator was Mr. J. John. The chief choral prize for the best rendering of "Yr Haf" was divided between the Mardy and Tre-rhondda choirs.

An Eisteddfod was also held on December 26 at Treorky. Mr. Proudman, London, adjudicated. The attendance was very large. Two choirs (Porth and Cymmer United and Treorky United) competed for a prize of £20, offered for the best rendering of "We never will bow down," which the latter won. The chief choral test piece was the same as at the neighbouring Eisteddfod at Treherbert—"Thanks be to God"—and the prize similar in amount. Libanus, Porth and Cymmer, Rhondda Philharmonic, Blaencwm United Society, and Rhondda United Society were the competitors. The prize was taken by Blaencwm.

On Boxing day Eisteddfodau were also held at Cardiff, at Cefn near Merthyr, at Ebbw Vale, Llangethio, Abercarn, and other places.

The Cardiff Orchestral Society gave a Concert at the Park Hall, on the Wednesday after Christmas Day, under the conductorship of Mr. S. G. Fifoot. Vocal assistance was rendered by Madame Patey, who was most enthusiastically received and applauded, and Mr. Lucas Williams. It should also be mentioned that out of respect to the memory of the late Sir George Macfarren, the "Dead March" was played at the opening of the programme.

On the 2nd ult. a Choral Festival was held at Dowlais. Mr. Daniel Thomas presided over the morning meeting, at which a choir of 800 children sang. The adult choir of 700 sang at the afternoon and evening meetings. The Conductor in each case was Mr. Dan Davies.

An Eisteddfod will be held at Neath on Easter Monday. The chief choral prize will be £50 and a gold medal, and the test piece "Worthy is the Lamb."

A meeting convened by Mr. Rees Jones, Landore, and presided over by Dr. Parry, Swansea, was held at the Ebenezer Schoolroom, Swansea, on the 13th ult., with the object of promoting the establishment of a Welsh Musical Society. An affirmative resolution was agreed to, and another meeting on the subject is to be held on the 12th inst.

Regarding the next National Eisteddfod at Wrexham, it may be useful to mention that, according to the special conditions, names and competitions for the vocal and instrumental subjects must reach the Society on or before June 1. In the male voice competition no instrumental accompaniment will be allowed; in the other competitions it will be at the option of the competitors to have a harmonium or pianoforte accompaniment. Amateur bands only are to compete for brass band prizes, but a conductor may act for more than one band, and he may be a professional musician. No objections will be entertained unless full particulars are forwarded at least one week previous to the contest.

The North Wales Eisteddfod was held at Dolgelly on the 2nd ult., when choirs from Llangollen, Festiniog, and Aberdovey competed for a prize of £40, offered for the best rendering of "Lift up your heads" ("Messiah"). Mr. Joseph Bennett, the adjudicator, awarded the prize to the Tanyrisian Choral Society, Festiniog.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

Two ballad Concerts were given on December 26 by Mr. J. F. Nash, of Bristol Cathedral, in the Victoria Rooms, Clifton, before very fairly numerous audiences, attracted chiefly by the announcement of Mdle. Marie de Lido and Mr. Iver McKay as vocalists. The Bristol Cathedral Quartet also rendered good service, giving some glees and part-songs with effect. Two of the members of the quartet, Mr. Morgan and Mr. Thomas, also contributed several solos, and Mrs. Viner Pomeroy (in place of Miss Bennett)

gave four pianoforte solos with her usual brilliancy of execution. Mr. McKay's fine singing evoked hearty approval and was deservedly encored.

The chief event of last month was the annual "Ladies' Night" given by the Bristol Madrigal Society, in the Victoria Rooms, Clifton, the large room being, as usual, taxed to its utmost to accommodate the numbers assembled there. We append the programme—"God save the Queen," Horsley; "Let us all go Maying," Pearsall; "Fair Oriana," Hilton; "Matona, lovely maiden," Lassus; "I follow, lo, the footing," Morley; "A song for the season," H. Smart; "Let me careless," Linley; "O hills, O vales of pleasure," Mendelssohn; "Dainty white pearl," Bicci; "All ye that love fair freedom," Pearsall; "Now is the month," Morley; "T'other day as I was twining," C. Santley; "Sweet honey sucking bees," Wilbye; "Sweet flowers," T. A. Walmisley; "Thyrsis, sleepest thou," Benet; "Charm me asleep," H. Leslie; "Sir Patric Spens," Pearsall; "When Thoralis delights," Weekes; "Home," Benedict; "The Waits," Savile. The Society fully maintained its high reputation at this, its 52nd Concert; but we should like to enter our protest against the system of granting so many encores, especially during the early part of the evening, the sad result of which practice was evident in the weariness of the voices, and the consequent falling of the pitch during the second half of the Concert, especially amongst the boys. A great deal of interest was felt in Mr. Santley's composition, which certainly received every justice at the hands of the Madrigalians. It was listened to with evident pleasure and was encored, its sprightly and dramatic character appealing to the general taste. We could willingly further discuss the performances, but must be content with a word of praise for the admirable rendering of Benedict's "Home," and in conclusion we would offer our hearty congratulations to the Conductor, Mr. D. Root-ham, on the excellent work he presented as the result of last year's rehearsals.

We have received no news from other towns for this letter. The notices of Herr Feiniger's and Mr. Pusey Keith's Violin and Pianoforte Recital, given at Clifton, on the 25th ult., is deferred till next month, as also that of the first of a series of Matinées Musicales, arranged by Mr. and Mrs. Pomeroy, given on the 28th ult., and that of Miss Parler's annual Concert, which took place on the 31st ult.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At Mr. Rawlinson Ford's fifth Concert, given in the Leeds Coliseum, on the 11th ult., there was a very good attendance. The programme contained Beethoven's genial Quintet in E flat, the perfectly smooth and unruffled beauty of which was greatly enjoyed. The Quintet was led by Mr. Franz Rummel, with whom were associated Messrs. Dubrucq (oboe), C. Fawcett (clarinet), T. E. Mann (horn), and D. Lalande (bassoon). The performance was in every way worthy of the distinguished artists concerned, and produced a good effect. Hummel's Septet in D minor was of a not less taking quality, and the fine showy part for pianoforte had the advantage of a very clever and thoroughly artistic exposition, such as the piece peculiarly demands. The vivacious *Finale* was given with much vigour, the whole of the executants, who were, besides Mr. Rummel, Messrs. John Radcliff, Dubrucq, Mann, Eckener, Giessing, and Dearlove, playing with spirit as well as intelligence, and by their perfect unanimity, inspired by the pianist, afforded the audience a special pleasure. Mr. Rummel, as soloist, gave a brilliant reading of Chopin's Sonata in B flat minor, and in Liszt's Hungarian Rhapsodie (No. 2) he made "a palpable hit." His playing was exceedingly clever, alike in the matter of technical quality as in its vigour and delicacy. Two lighter pieces by Chopin—a Valse and a Berceuse—were given with exquisite taste. Another soloist was Mr. John Radcliff, who proved himself a capable flautist in the rendering of a Saltarelle by Demersseman. Mdle. Antoinette Trebelli was the vocalist, and sang with much acceptance the air "With verdure clad," Handel's "Sweet bird," and

Gounod's Waltz from "Romeo and Juliet." Mr. Alfred Broughton officiated as accompanist.

The sixth Concert of the season was given on the 25th ult. The programme was of considerable length, and very entertaining through its variety. The vocalists were Madame Trebelli, Miss Alice Whitacre, Mr. Henry Piercy, and Mr. Barrington Foote. M. Hollman, Signor Bisaccia, and Mr. Marmaduke Barton shared in the instrumental items. At the Concert ensuing we are to have, along with Mr. Hallé's orchestra, Miss Agnes Zimmermann and Mr. Charles Chilly.

A more interesting Concert than that of the 6th ult., the fourth of the series, was never given by the Bradford Subscription Concerts Committee. Gounod's ballet music from "Polyeucte" and Smetana's "Lustspiel" Overture were performed. Of the latter it is sufficient to record a reception marked by unusual warmth and favour. Gounod's work was a scarcely less satisfying feature, and the Suite was, it need hardly be said, rendered to perfection by Mr. Hallé's band. Spontini's Overture to "La Vestale" proved a successful experiment, and the Huldigungs March was strikingly sonorous and grandiose. Mr. Hallé performed Weber's Concertstück in F, and Schumann's Nolette in F and the familiar Arabesque admirably. Signorina Gambogi made a very successful first appearance in Bradford, her voice being one of great purity and capable of the highest efforts. Her selections were compositions by Piccini, Pacini, Schumann, and Searlatti.

Herr Peiniger and Mr. Pusey-Keith gave a Violin and Pianoforte Recital at Huddersfield on the 16th ult. The programme was somewhat remarkable, including side by side with works by Beethoven, Bach, Spohr, Chopin, and Dvorák, compositions by Julius O. Grimm, Mantel, and Bohn. Grimm's Sonata in A had a very favourable hearing. The "Moonlight" Sonata was well rendered by the pianist, who plays with facility and good expression.

Mr. Edgar Haddock continues his musical evenings with success. At the Concert given on the 16th ult. Mr. Haddock was assisted by a student of the Royal College, Mr. W. W. Cook (a Yorkshireman, born at Lightcliffe near Halifax). One of the items on the programme was a Sonata in D minor by Mr. Cook, which seems to have had for model one of Grieg's compositions, and of which a highly favourable impression is recorded.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 11, 1888.

IN the metropolis the month's musical flood was stayed to a great extent by the holidays, which are always unprofitable to all amusement caterers except the Choral Societies that keep up the beautiful tradition of a Christmastide performance of "The Messiah." In Boston the Handel and Haydn Society is the conservator of the tradition, and two weeks ago it gave the work for the eightieth time in its history. In New York it is the Oratorio Society. Each year a depleted treasury is replenished by the ticket sales for the Christmastide Concert. The Newark Harmonic Society, which seems to be enjoying a new fund of vitality since Mr. E. M. Bowman became its Conductor, changed its policy this year with reference to Handel's Oratorio, and giving only a portion of it, filled the second part of the entertainment with Anderton's "Yuletide," the beauty and appropriateness of which were heartily appreciated by press and public.

The German Opera has been continuing its notable representations, though without such generous patronage from the public as it enjoyed last year. Undaunted by the fact that the receipts threaten to be 17,000 dollars less than last season, the directors have nevertheless determined to continue their present policy, and next fall will see inaugurated the fifth season of Grand Opera in German at the Metropolitan Opera House. Just now the company is hard at work with Wagner's "Götterdämmerung," which is the only promised novelty remaining to be given. It is expected that it will be ready by the 25th inst., when its production will be followed by two consecutive representations of the Nibelung tetralogy with "Rheingold" omitted. The last month brought two novelties into the repertory,

Weber's "Euryanthe" and Spontini's "Ferdinand Cortez." Weber's beautiful opera had been heard in New York twenty-four years previously, but "Cortez" was entirely new. None of Spontini's music had been heard in this country previously except his overtures and a few detached pieces from his operas. The occasion was utilised by Director Stanton to give the public a peculiarly imposing stage spectacle, in which an effort was made to present truthful studies of the Aztec antiquities so far as architectural forms, banners, sacred symbols and the like were concerned. One writer for the press, in discoursing on the enterprising director's efforts at realism, called attention to the fact that the number of persons employed in the representation of "Cortez" was nearly as large as the veritable Mexican conqueror's army, and that only the horses were wanting. The music of the opera has been voted antiquated in spite of the critics who get their opinions from the essays of Dr. Spitta and Berlioz, and real amateurs have derived much less pleasure from it than from "Euryanthe."

Mr. Locke's National Opera Company, after many discouraging vicissitudes in the West, culminating in the secession from its ranks of Madame Fursch-Madi and Eloi Sylva, opened last Monday night in Boston, where "Nero" was given with much success. M. Sylva was persuaded to come back, in order that Rubinstein's opera and "Tannhäuser" might be given in accordance with promise. Mr. McGuckin has remained with the company from the beginning and has done much to keep the organisation intact.

The history of the Handel and Haydn Society is now being completed by John S. Dwight, and many points have been brought out in the work which hitherto have only been known to the members of the Society. It is a very interesting work for the general reader, and it will be conceded by all that the history of the Handel and Haydn Society is the history of music in New England, for up to a very recent period, say 1870, when the great Gilmore Jubilee gave an impetus to choral music, the "Handel and Haydn" was not only the pioneer, but to all intents and purposes the only exponent of this class of music in this country in any regularly constituted lasting form.

EARLY in the present month, Messrs. Novello will issue a new Pocket Edition of Mendelssohn's "St. Paul," price one shilling. The clearness and sharpness of the music, and the beauty of the type in which the words are printed, will commend the edition to those who know how to estimate the value of good typography, while the accuracy of the text will doubtless make it much sought after.

DR. A. C. MACKENZIE will return to London from Florence in time to conduct the rehearsals of "The Golden Legend," which is to be given at the next Novello Oratorio Concert, on the 22nd inst. At this Concert also an Overture by Mr. Oliver King will be performed for the first time.

THE half-yearly Higher Examinations of Trinity College, London, took place during last month, when the following gentlemen acted as examiners:—Mr. G. E. Bambridge, Mr. Henry R. Bird, Dr. Jacob Bradford, Mr. Arthur Carnall, Mus. B.; Mr. F. Corder, Mr. A. G. Drinkwater, M.A.; Professor James Higgs, Mus. B.; Dr. E. J. Hopkins, the Rev. Dr. Bonavia Hunt, Dr. W. H. Longhurst, Dr. A. H. Mann, Mr. M. Maybrick, Dr. C. W. Pearce, Mr. Ridley Prentice, Professor Gordon Saunders, Mus. D.; Dr. Armand Semple, B.A.; Professor Bradbury Turner, Mus. B.; and Mr. C. E. Willing. The following is the Pass List:—Harmony Certificate—Emily Morgan, Frimley (Surrey). Certificated Pianists—Alice Brown, Ipswich; Ethel A. Buckley, Parkstone (Dorset); Emma D. Caird, London; Florence Dodd, London; Annie Elizabeth Green, West Bromwich; Ethel Hensman, Northampton; Lilian Mary Harris, Trinity College, London; Louisa J. Hunt, Trinity College, London; Ada M. Ireland, High Barnet; James Henry Ledger, Leeds; Alice Sarah Long, Reading; Lilian G. Mackenzie, London; Emily M. Mainwaring, Llanelli; Sarah A. Partoon, Buntingford; Lizzie Richards, Birmingham; Alice E. P. Symes, Alton; Anna E. Thomas, London; Frank Timperley, Birmingham; Elizabeth Watson, Kidsgrove (Staff.); Mary R. Yates, Southport. Associate-Pianists—Alice Minnie Clowes,

Needham Market; Agnes Cowley, Birmingham; Elizabeth B. Grose, Trinity College, London; Margaret I. Hulbert, London; Louisa J. Long, Reading; Florence Nightingale, Hampton-on-Thames; Edith Mary Sawyer, Trinity College, London; Eleanor M. Shuttleworth, London; Elizabeth G. Thomson, London; Catherine L. Towers, London. Certificated Vocalist—Julia A. Stanton, Uxbridge. Certificated Organists—Frederick E. Hillman, Trinity College, London; Eliza Wilson, Grantham. Organ-Associate—James Shaw Ford, Trinity College, London. Matriculation Certificates—Helen S. E. Crosby, Trinity College, London; Gertrude M. Mitchell, Manchester; Marion I. Sked, Birkenhead; Annie M. Wood, London; with Honours—Marion Hunt, Rye; Eva Mary Silver, Maidenhead. Further Arts Certificates—Ethel M. Bonavia Hunt, London; Ptolemy S. T. Pardy, Kingston-on-Thames; William Sidebotham, Cheadle Heath (Stockport). Preliminary Division (Associate in Music)—Robert E. Clark, High Barnet; George A. Swain, London; Arthur E. Winscom, London. Associates in Music—William Griffith, Junr., Northampton; Arthur K. Hawthorthwaite, Lancaster; John B. Heavyside, Radwinter; Frederic W. J. Lesser, London; Bertha McBlain, London; Edith Moore, Nottingham; John W. Oxley, Trinity College, London; Arthur W. Rogers, Ealing; Thomas Russe, Tiverton; Susannah J. Steel, Trinity College, London; Herbert Westerby, Stonehaven.

THE customary performance of the selections from Mendelssohn's "St. Paul," relating chiefly to his conversion, his ordination, and his departure for Jerusalem, took place on the 25th ult. at St. Paul's Cathedral. The choir was augmented by members of the Chapel Royal, Lincoln's Inn Chapel, Westminster Abbey, and the Sunday Evening Choir, and there was a full band, robed in surplices. The chants were sung to special Psalms, and the Service—Stainer in B flat—was accompanied by the band and organ, the pitch of the two forces not being always coincident. In the morning there was a full Communion Service, a large number of communicants presenting themselves. On this occasion the new reredos, erected from designs by Messrs. Burgess and Garner, was exposed to view. It is a very beautiful structure and covers the eastern apse. It is built of marbles, white and coloured, and it is approached by a pavement and wide steps of Parian and Brescian marbles. In the foreground is the communion table, and behind it rises to the height of some seventy feet the new marble reredos. In the basement are doors of pierced brass, over which are inscriptions, "Pascere oves meas," &c., and angels above them are supporting shields with the crossed swords and keys, the arms of St. Peter and St. Paul. Higher still are the most prominent features of the structure—that is to say, curved groups of sculpture in bold relief, representing in the centre the Crucifixion and Entombment, flanked by the Nativity and the Resurrection, the whole surmounted by an ideal figure of the Risen Saviour. The frieze bears the inscription "Sic Deus dilexit mundum," and there are besides statues of the Angel Gabriel and the Virgin, St. Peter and St. Paul, and others. The white of the Parian marble is happily relieved by the backgrounds of coloured marbles, and by the gilded bronze wreathings of foliage which, in accordance with Wren's idea, borrowed from St. Peter's at Rome, twine round the supporting pillars. The whole will shortly be enclosed with Wren's iron gates, which were removed from the entrance to the choir and laid in the crypt when the organ was removed.

THE following obtained the Diploma of Fellowship at the January Examination at the College of Organists:—Messrs. J. H. Mayer, W. C. Bayley, H. W. Bolling, F. E. Fletcher, H. A. Fricker, W. W. Harvey, A. Hey, E. F. Huntley, Mus. Bac., J. E. Jeffries, B. Nock, S. Round, T. Russe, J. E. Senior, H. J. Taylor, C. Wilkes, and A. R. Wood. The following obtained the Diploma of Associateship:—Messrs. W. Bamford, A. B. Bannister, T. H. Bennett, J. Bottomley, J. J. Bushill, H. B. Carter, C. E. Clemens, J. H. P. Dean, C. T. Dee, H. J. B. Dart, G. Farrant, A. Gurney, T. Hall, C. Hancock, F. M. Harrison, S. Hawley, J. C. Hele, W. H. Hopkinson, A. G. Iggluden, C. L. Jones, G. J. Kimmins, G. Lees,

R. M. Lumb, C. C. Palmer, F. W. Parish, R. H. Peters, C. T. Reynolds, W. H. Richardson, W. Schofield, J. H. Slape, F. M. Smallwood, E. E. D. Smith, B. H. Steane, H. F. Stenson, H. A. Toase, R. H. Turner, and H. W. Wells; Misses B. Whyte, A. W. Wilson, and F. B. Wood. The Examiners were Dr. J. F. Bridge, Dr. E. J. Crow, Dr. F. E. Gladstone, Mr. J. Higgs, Mus. Bac.; Dr. C. Warwick Jordan, Dr. Haydn Keeton, Dr. G. C. Martin, Mr. W. Parratt, Mus. Bac.; Dr. C. W. Pearce (acting for Dr. Dyer), Mr. E. H. Turpin, and Mr. T. Wingham. The F.C.O. Diplomas were distributed by Sir George Grove, LL.D., Vice-President of the College, and the A.C.O. Diplomas were presented by Mr. C. E. Stephens.

A VERY attractive programme was provided at the Vestry Hall, Hampstead, on the 26th ult., by the Pitt Habitation of the Primrose League, on the occasion of the presentation of a testimonial to the Secretary, Miss Catherine Ray. An excellent quartet, consisting of Messrs. Sidney Barnby, Gawthrop, Hanson, and Miles, gave an admirable rendering of several Part-songs, being encored in Mackenzie's "Franklyn's Dogge." The same composer's new patriotic song, "The Empire Flag," sung by Mr. Gawthrop and a small chorus, was enthusiastically received. "Stars of the summer night" and "Because of thee," both by Berthold Tours, the former sung by Mr. Hanson and the latter by Mr. Gawthrop, accompanied in each instance by the composer, also met with great favour. Pianoforte and violin solos were contributed with excellent effect by Miss Bessie Waugh and Miss Clara Titterton respectively, while agreeable variety was given to the entertainment by the recitations of Mr. Charles Fry and his pupils, Mrs. W. Nash and Miss E. M. Churchill. Both of the ladies displayed marked ability and evidenced careful training, and Mr. Fry's humorous rendering of Mr. W. A. Barrett's clever parody on the "Lost Chord" was greeted with enthusiasm.

THE Concert given by Mr. Ralph Livings on the 11th ult., at St. Leonard's, was especially noteworthy. Mr. Livings was warmly applauded and recalled after his pianoforte solo, Chopin's Ballade in E flat, which he played with brilliancy. Mlle. Marie de Lido next gave a Russian national song, "Tzigane," with great charm. Miss Romola Tynte (a pupil of Mr. Hermann Vezin) among other pieces recited "A Legend of Provence," by Adelaide Procter, most effectively. Mr. Leo Stern, a pupil of Piatti, who has also studied at Leipzig, and during the last few weeks has won golden opinions in the metropolis, was the violoncellist. Herr Gompertz's rendering of Sarasate's bewitching Spanish Dance, No. 2, was most artistic and satisfactory in every way. The two last movements of Grieg's beautiful Sonata in F, substituted for the Trio by Gade, quite enchanted the audience by its wild freshness and quaint melodies. This was perfectly rendered by Herr Gompertz and Mr. Livings, and brought a splendid programme, upon which the Concert-giver may be heartily congratulated, to a brilliant conclusion.

THE Dedication Festival of St. Agnes', Kennington Park, S.E., commenced on Tuesday, the 17th ult. Smart's Service in F, with the Benedictus and Agnus Dei from Gounod's Messe Solennelle ("St. Cecilia"), was sung at the Holy Communion. On the Sunday within the Octave, the Service used was Weber in G, with orchestral accompaniment in addition to the organ. The solos were sung by Messrs. Toms, Cox, and Plant, and Miss E. Howes; and the Service concluded with Gounod's "Marche Solennelle," played as a voluntary by band and organ. The Magnificat and Nunc dimittis at Evensong were harmonised Gregorians, arranged by the Organist, Mr. W. W. Hedgcock. On Wednesday, the 25th ult. (Conversion of St. Paul), a selection from Mendelssohn's "St. Paul" was given, with Madame Worrell, Miss Ella Cleugh, Mr. Edward Dalzell, and Mr. Stanley Smith as principals. The choruses were sung by the choir of the church, and Mr. Hedgcock was at the organ. The whole festival was brought to a close on Friday, the 27th ult., by the singing of Stanford's Te Deum in B flat.

MR. W. DONE, the Organist of Worcester Cathedral and the Conductor of the Triennial Festival held in that city, celebrated his golden wedding-day on the 9th ult. He is

a native of Worcester and has passed the greater part of his life there, and has been Organist of the Cathedral for a period nearly as long as the years of his marriage. He was Conductor of the Worcester Festival of 1845, when the arrangements were upon a more economical scale than now. In 1848 a departure was made, and Mdle. Alboni, Madame Castellani, the Misses Williams, Miss Dolby, Mr. Sims Reeves, Signor Lablache, Mr. Lockey, Mr. Robinson, and Mr. Machin were engaged as principal vocalists. Mdle. Jenny Lind had promised to take part, but Mr. Lumley compelled her to break her engagement. Of this goodly list, only one name is associated with the music of to-day, Mr. Sims Reeves. Mr. Done has held the Conductor's *bâton* at fifteen Triennial Meetings of the Three Choirs.

ST. PAUL'S Day was, in accordance with a recognised custom, marked at St. Paul's Church, Paddington, by the performance, at the evening service, of a selection from Mendelssohn's "St. Paul," sung by an augmented choir. The service consisted of choral Evensong, and the Hymns "Angel voices ever singing" (Processional), "We sing the glorious conquest," and "O Lord of heaven and earth and sea." The special Psalm (132nd) was sung to Gilbert in G, and the Canticles to Berthold Tours in F. The selections from Mendelssohn's great work were chosen with judgment. The soloists were Messrs. T. Noble, T. H. Pearson, A. Smith, and Henry Pope, there was a chorus of sixty voices, and the Conductor was Mr. T. C. Warren. The accompaniments throughout were played by Mr. H. W. Richards, F.C.O., Organist of Christchurch, Lancaster Gate.

At the Intermediate Examination in Music of the University of London (Mr. R. T. Glazebrook, M.A., F.R.S., Dr. Pole, F.R.S., Professor Reinold, M.A., F.R.S., and Dr. Stainer, M.A., Examiners) the following names were placed upon the Pass List:—First Division: Henry Vipond Bate, private study; Ada Louise Cunningham, private tuition; Thomas Henry Davis, private tuition; John Williams Eckersall, private study. Second Division: Peter James Colson, private study; Thomas Smith, private tuition and study; Edwin Thatcher, private study. B.Mus. Examination. First Division: Thomas Handel Bertenshaw, B.A., private study. Second Division: James Jeremiah Beuzemaker, B.A., private study; Samuel Alexander Herzberg, private tuition; Harry Colin Miller, private study. D.Mus. Examination.—First Division: John Williamson Reynolds, private study.

ON Monday, the 9th ult., a new Oratorio, by Mr. George Shinn, Mus. Bac., Cantab., entitled "The Captives of Babylon," was performed for the first time at Christ Church, Westminster Bridge Road, in the presence of a large audience, by whom it was most favourably received. The soloists were Madame Lita Jarrett, Miss Meredith Elliott, Mr. Edwin Smith, and Mr. Robert Poole, all of whom artistically interpreted the music allotted to them. There was a choir of 150 voices, under the composer's direction, and the accompaniments were played upon organ, pianoforte, and trumpet, by Messrs. J. R. Griffiths, F. G. Shinn, A.C.O., and Alder respectively. The libretto was written and compiled by Mr. James Shepherd, and each part of the Oratorio was introduced by the Rev. Newman Hall, LL.B., who read a concise statement of the argument.

MR. ERNEST LAKE gave the second of a series of Sacred Recitals for the people at All Saints' Church, Kensington Park, on Sunday, the 1st ult. The programme comprised violin solos by Herr Louis River—Romance in G (Beethoven) and Larghetto in B flat (Mozart); arias by Miss Leslie Trowbridge, "O rest in the Lord" (Mendelssohn) and "Glory to Thee" (Gounod), and by Mr. Albert Reakes, "There is a green hill" (Gounod) and "Les Rameaux" (Faure), the latter with violin *obbligato*. The organ solos given by Mr. Ernest Lake were Grand Toccata and Fugue in D minor (J. S. Bach), *Méridie* in A flat (Guilmant), and Andante and Allegro (F. E. Bache). The Recitals will be continued on the first Sunday of each month after Evensong.

THE Highbury Philharmonic Society performed a varied and attractive programme at its fourth Concert, on the

23rd ult. The bold essay of executing Beethoven's A major Symphony (No. 7), was doubtless due to the initiative of the new Conductor, Mr. Gilbert H. Betjemann; anyhow, it was fully justified by the result, a capital rendering affording manifest enjoyment to the crowded audience. The choir distinguished itself in a selection from Handel's "L'Allegro," the solo numbers having for interpreters Miss Florence Monk, Mr. Charles Chilly, and Mr. Frank Ward. Another vocalist who appeared was Miss Marguerite Hall, a sympathetic young artist, who sang a couple of songs, with orchestra, from the pen of Mr. G. R. Betjemann.

MR. LOARING, F.C.O., gave a Recital on the fine organ at St. Mark's, Walworth, on Wednesday evening, the 11th ult. The programme contained selections from the works of Handel, Bach, Mendelssohn, Rossini, &c., his playing being much admired by a large and appreciative congregation. On the 17th, Mr. Loaring gave a Recital on the new organ built by Mr. Speechly at the Presbyterian Church, Hackney Downs. He displayed the fine qualities of the instrument to great advantage. Among many interesting items the programme included his own "Bride's" March, Handel's Organ Concerto (No. 5), Rondo de Campanelli (Morandi), and a Fugue on the name of Bach.

MISS ALICE BOCQUET gave a Concert on Monday, the 9th ult., at the Brixton Hall, when she was assisted by Miss Agnes Larkcom, Miss Mary Morgan, Madame Riechelmann, Mr. Musgrove Tufnail, Mr. J. S. Murdoch, and Mr. Henry Guy (vocalists). Miss Clara Titterton (violin) and Mrs. E. A. Swan (pianoforte) gave several selections on their respective instruments. The Concert-giver had a most cordial reception, her rendering of songs by Goring Thomas and Roeckel being much admired. In addition to the above-mentioned artists, Mr. J. K. Boddy gave a recitation, and the Hattonian Quartet, under the direction of Mr. Warren Tear, rendered several glees in a most acceptable manner.

THE Victoria Musical Society (in connection with the Early Closing Association) gave an Evening Concert at the Portman Rooms (late Madame Tussaud's), Baker Street, W., on the 13th ult. "The Fairy Ring," by Mr. W. H. Cummings, and a selection of part-songs and solos were performed. The Conductor was Mr. Leonard Venables, and the accompanist Mr. H. Hodge. The West-End Band (formed by the *employés* of Messrs. Marshall and Snelgrove) performed a selection of pieces, under the direction of Mr. A. C. Bollen.

MR. FRANK PRIDMORE gave a Concert in St. James's Boys' Schoolroom, on Tuesday, the 24th ult. The performers were Madame Whitfield Rose, Madame Annie Ryall, Miss Louisa Robins, L.A.M., Mr. A. F. Pinnington, Mr. C. Gooding, Mr. F. Thring, and Mr. Frank Pridmore. Violin solos were contributed by Miss Alice Fuller, and Mr. J. A. Smith recited. Mr. Pridmore was enthusiastically recalled with the composer, Mr. Ernest E. Vinen, for a new song entitled "Weary and sad at noontide" (first time of performance). Miss Pridmore presided at the piano.

THE first Concert of the present season of the Choral Society was given at the Elliott Rooms, Leytonstone, on the 9th ult., when a very interesting programme of madrigals and part-songs by Leslie, Fanning, Barnby, and other composers was given by the choir. The soloists were Madame Adeline Vaudrey and Mr. Charles Strong. The choir has now entered upon its sixth season, and has won a reputation for its rendering of part-songs and madrigals of the old and modern school of English music under its Conductor, Mr. J. W. Ulyett.

THE official list of subjects, prizes, conditions, and adjudicators at the National Eisteddfod of Wales, to be held at Wrexham in the autumn, has just been issued. Competitions in music for voices and instruments, as usual, are among the chief features of attraction. Prizes of one to one hundred and fifty pounds are offered for excellence in the several departments. Messrs. F. H. Cowen, A. J. Caldicott, John Thomas, David Jenkins, D. Emyln Evans, and Charles Godfrey are the adjudicators.

THE Grosvenor Choral Society gave their 191st Monthly Concert at the Grosvenor Hall, on Friday evening, the

20th ult., when a miscellaneous selection of part-songs, appropriate to the season, was performed. The soloists were Miss A. A. Hora, Miss Kelly, Miss Bond, Mr. Harry Ward, Mr. John Bartlett, Mr. H. Davis, Mr. A. Roach, and Mr. Reynolds. Mr. Williams gave a concertina solo, accompanied by his daughter; Mrs. T. P. Frame presided at the piano, and Mr. David Woodhouse conducted.

THOSE of our readers for whom the question of the movements in favour of the establishment and employment of brass bands has an interest, will be glad to have their attention called to a correspondence in *The British Bandsman*, for January, between the paper and the Secretary of the National Sunday League, relative to Sunday Band music for the people. There is also a suggestion for the establishment of a club for musicians in the same number, which is worthy of attention.

THE third annual Concert in aid of the Choir Fund of St. Saviour's Church, Aberdeen Park, took place at the Highbury Athenæum, on the 18th ult., when Handel's "Messiah" was given with full orchestra and chorus, numbering nearly 250 performers. The soloists were Miss Annie Lea, Miss Lena Law, Mr. Henry Beaumont, and Mr. Frank Ward. Mr. Solomon gave an excellent rendering of the *obbligato* to "The trumpet shall sound," and Mr. Alfred J. Dye officiated as Conductor.

ON Monday, the 16th ult., Mr. Volanti Armitage gave his first Grand Evening Concert in the Drill Hall, Bermondsey. The artists were Madame Adelina Vaudrey, Miss Rose Moss, Madame Kate Heath; Messrs. John Lovett, Joseph A. Dunn, Kelson Trueman, F. Frampton, Ernest E. Vinen (solo pianoforte), Daniel Cleugh (solo violin), John Wilmot (viola), William Cleugh (violin-cello), Master Arthur Hill, and V. Armitage; accompanists, Messrs. V. Armitage and Ernest E. Vinen.

THE first Concert of the Bayswater Choral Society was given in the Lecture Room of Craven Hill Congregational Church, Lancaster Gate, W., on the 17th ult., when Mendelssohn's 42nd Psalm, Weber's "Jubilee" Cantata, and a miscellaneous selection of solos and part-songs were rendered. The solo vocalists were Mrs. Stanesby, Mr. Henry Beaumont, Mr. R. Rudd, and Mr. J. R. Williams. The accompanists were Mrs. Layton (piano) and Mr. W. Newberry (harmonium). Conductor, Mr. Fred. W. Noakes.

MR. AND MRS. HENSCHEL commenced another series of their agreeable Vocal Recitals at the Princes' Hall, on the 25th inst. The lyrics of four countries were laid under contribution, and the utmost diversity was given to the programme, the selections varying from the airs of Handel and Haydn, and the *Lieder* of Schubert and Brahms, to the national ditties of Scotland. There was a very large and highly appreciative audience.

MR. G. AUGUSTUS HOLMES gave an Organ Recital in St. George's Church, Camberwell, on Sunday, the 15th ult. The programme included Mendelssohn's Second Sonata, Allegretto in B flat (Lemmings), and March in B flat (Silas). Vocal music was furnished by Miss Rose Moss and Mr. Arthur Charles. Mr. A. Gambier Holmes also gave a violin solo. These Recitals take place on the third Sunday afternoon in each month.

AN interesting Recital was given to a large audience on the 17th ult., by Mr. H. W. Weston, F.C.O., of Balham, at St. Nicholas, Cole Abbey, E.C., when the programme comprised Dr. J. F. Bridge's Organ Sonata in D, Bach's Prelude and Fugue in G, with pedal solo; an excellent Concerto by Corelli, and works by Saint-Saëns, Lemmens, Dubois, &c.

THE prospectus of the National Concert Hall Company, Limited, printed in our advertising columns, will be read with much interest. There can be no doubt but that there is a distinct lack of concert hall accommodation in the metropolis, with its vast area and enormous number of inhabitants, many of whom are counted not only among the lovers, but also among the patrons of music.

MR. ALFRED CONSTABLE gave his first annual Concert, at St. James's Hall, Forest Hill, on Tuesday, the 3rd ult., when an excellent programme was rendered by the following artists:—Miss Annie Swinfen, Miss Edith Drew,

Mr. R. E. Miles, Mr. Oakley Parrott (violin), Mr. T. Avant (pianoforte), Mr. Scott Edwards (recitations). The Conductors were Mr. W. W. Hedgcock and Mr. A. Furse.

A CONCERT was given at Brompton Hospital on the 17th ult., under the direction of Mr. Churchill Sibley, who was assisted by Mdle. Alice Roselli, Miss Ina Hadden, Miss Mary Leonard, Signor Villa, Master C. Thomas (pianoforte), and Master Fussell (violin). Mr. Churchill Sibley accompanied with great taste, and the whole performance gave great pleasure to the patients and nurses.

AT the Working Men's College, Great Ormond Street, on the 14th ult., Coward's historical Cantata "Magna Charta" was produced by the Bloomsbury Choral Association, under the conductorship of Mr. Charles Iscard. Miss A. Cowtan was the pianist; Miss Margery Allen, Mr. J. H. Mullerhausen, and Mr. Charles Prickett the soloists.

ON Tuesday, the 10th ult., Mr. Fountain Meen gave an Organ Recital at Union Chapel, Islington, the programme consisting of works by Bach, Hamilton Clarke, W. S. Hoyte, Widor, Dubois, Beethoven, and Meyerbeer. The vocalist was Madame Antoinette Sterling, who sang songs by Schubert, Cowen, and Sullivan.

A VERY successful Concert was given at the People's Palace, on the 11th ult., when the performers were Miss C. Dowle, Miss Henden Warde, Mr. Thurler Beale, the White Rose Quartet (Messrs. Viney, Merrett, Thompson, and McKenzie), Herr Poznanski (violinist), and Miss Adela Duckham and Mr. Orton Bradley accompanists.

THE Committee of the Purcell Society met on Monday, the 23rd ult., and decided that the publication of Purcell's works in full score should be at once proceeded with. A sufficient, though not a large, number of subscriptions have been promised, and Mr. Cummings has undertaken to act as Editor for the Society.

AT the Wesleyan Church, Willesden Junction, on the 16th ult., an Organ Recital was given by Mr. Arthur C. Tattersall, Organist of St. Alphege, London Wall. Pieces by Rink, Smart, Mendelssohn, Bach, Wely, Handel, Gounod, and Tattersall were performed. Miss Florence Lulman was the vocalist.

MISS LAURA ALEXANDRINA SMITH, whose interesting work "The Music of the Waters"—Songs of the sailors of all nations—will shortly be issued by Messrs. Kegan, Paul and Trench, is now engaged upon a collection of the Romany Songs of all lands.

MR. GEORGE ASPINALL and Mr. Charles Copland had the honour of singing before H.I.M. the Emperor of Brazil and his suite at Cannes, on the 21st ult. His Imperial Majesty expressed himself much pleased with our young English vocalists, and personally thanked them.

THE report which has been circulated in several American newspapers, to the effect that Herr Joachim has been stricken with paralysis, and will not be able to play any more, is, upon inquiry in the best informed quarters, affirmed to be absolutely without foundation in fact.

AT the Examination of Pianoforte Tuners, held in Regent Hall, London, in January, the following passed successfully, and have been awarded the Certificate of Qualification:—D. Davis, Longton, and T. Renshaw, Mansfield.

WE are happy to say that Sir Arthur Sullivan is now convalescent, and in accordance with the doctor's advice will depart for the South of Europe to recuperate his strength.

ON the six Monday afternoons during the coming Lent, Mr. Albert E. Bishop will give a series of Recitals at St. Mary Abchurch, City, entitled "Six hours with the Organ Compositions of J. S. Bach."

MR. SAMSON FOX, C.E., the founder of the Leeds Forge Company, has given a donation of £30,000 to the Royal College of Music. This sum will be expended upon the building of a permanent home for the Institution.

A SERIES of four Popular Concerts of Chamber Music is to be given in the Vestry Hall, Haverstock Hill, on Friday evenings during the months of January, February, and March.

MR. JOSEPH BENNETT has undertaken to read a Paper on "The Possibilities of Welsh Music" at the April meeting of the Honourable Cymrodorian Society.

MR. W. S. HOYTE has been appointed a Professor of the Pianoforte to the Guildhall School of Music.

MR. BARTON MCGUCKIN will return to England from his American tour in June.

REVIEWS.

Harold. A Dramatic Cantata. Written by the Rev. F. W. Vernham. Composed by J. F. H. Read.
[Novello, Ewer and Co.]

This work was performed for the first time under its composer's direction at the Walthamstow Musical Festival in November last. A description of Mr. Vernham's libretto and brief notice of the music appeared in THE MUSICAL TIMES of the following month. Mr. Read's score is divided into eighteen numbers, opening with a chorus of maidens, "Swift the flying shuttle speeds," in which the whirling sound of weaving is depicted by the accompanying violins, while the alto voices mark the rhythm with a reiterated "clang." No. 2 is an Aria for *Edith* (soprano), with chorus, "Merrily the throstle sings," a graceful and melodious setting of Lord Lytton's interpolated verses. In No. 3 the male chorus enters for the first time with a bold martial strain, worked up with increasing force, then dying away as the Saxons withdraw and the Maidens echo their war-cry, "Strike for England's Harold!" No. 4, a Trio for *Edith*, *Hilda* (contralto), and *Harold* (tenor), contains much suave, flowing writing for the voices, while the instrumentation reveals a liberal use of *Leitmotives*. An important section is the succeeding "Incantation" for *Hilda*, culminating in a subdued, mysterious chorus of unseen Spirits. A curious feature in *Duke William's* solo "Nobles of Normandy," is the continuous fanfare of trumpets that accompanies the declamatory utterances of the baritone voice. The re-entry of the strings in the succeeding duet for *William* and *Odo* (bass) forms a grateful relief, further heightened by the almost whispered chant of the Priests, "Domine, quis habitabit." The Scene of the Oath is treated with considerable dramatic force, the writing for male chorus here being very bold and massive. No. 10, which opens the Scene of the Coronation, is an extended duet for *Edith* and *Harold*, leading up to a spirited Processional March. A brief unaccompanied chorus, "Strong is Thy hand," forms the Anthem, which is followed by the entire Coronation service, very effectively treated. No. 13, a chorus for male voices, affords a vivid contrast between the religious demeanour of the Normans and the carousal of the Saxons on the eve of battle. After another long duet for *Edith* and *Harold*, accompanied towards the end by the warning voices of the unseen Spirits, we come to the Epilogue, which consists of a solemn Funeral March, a "De Profundis" for bass solo and chorus, and final choruses of consolation and jubilant praise. The writing here is full of contrapuntal skill and rich, massive harmonies, bringing to a conclusion with imposing effect a work in which there is much solid merit and constant evidence of scholarly resource.

Young People's History of Music; with Biographies of famous Musicians. By James C. Macy.
[Boston: Oliver Ditson and Co.]

It has often been said that the best critics of children's books are the children themselves; but although this may be true with respect to works written for their amusement, it can scarcely be asserted that those intended to convey an accurate knowledge of facts can be satisfactorily valued by these inexperienced censors. The majority of the authors of such treatises generally say too much or too little, so that their books are either dull and wearisome or fragmentary and tantalising; and those who have the care of "young people," therefore, should carefully gauge the worth of a work before admitting it into their school library. The author of the little manual before us says in his preface: "The historical part of the book, though necessarily condensed, deals with all the most important events in musical history"; but unfortunately this very bold declar-

ation is by no means carried out. Decidedly the early chapters, treating of the ancient church music, the many systems of notation, the Troubadours and Minnesingers, music printing, &c., are the best; but when we come to the Biographies we find them not only brief—which of course we must expect them to be—but filled with irrelevant matter, to the exclusion of that which is really important. For example, we are told that Handel wrote "The Messiah," but no other work of his is even mentioned, except the harpsichord piece known as "The Harmonious Blacksmith," and this is only dragged in for the sake of recounting the non-sensical story about the composer's being "overtaken by a shower" and seeking shelter in Powell's shop, where the noise of the anvil and hammer suggested the idea of the composition. In proof, too, that this omission of any allusion to the other grand creations of Handel does not arise from want of space, we may add that the "biography" includes the well-known anecdote of Janson, the house painter, who, being asked by Handel (hearing that he could sing at sight) to try some of his music, replied that he could sing "at sight," but not at "first sight." As a rule, most of the knowledge especially desired by students will not be found in this book. Schubert, it is said was, "at the houses of the great, reserved and shy," but little is recorded of his compositions, and not one is named. Schumann, we are told, "practised the piano so industriously that he injured one of his hands, which prevented him from ever becoming a piano player"; no work, however, of the many he wrote is even alluded to by its title. But we have some information which will scarcely be met with in other biographies, for Rossini is credited as being the first "who gave to the chorus and orchestra the importance in opera which they have at the present day." Disappointing as the work is on the whole, it has nevertheless some good points, several musical illustrations in the opening chapters, and portraits of the composers, rendering it additionally attractive to the "young people" for whom it is especially written; and we can even imagine that, were a second edition called for, a few alterations, judiciously made, would convert it into a tolerably fair juvenile text-book.

The Art of Respiration (Management of the Breath). By B. Lützen. [E. Donajowski.]

RESPIRATION is a natural inheritance and requires no education. When the voice is employed in singing or in elocution, the management of the breath and the subjugation of respiration to a definite purpose is a matter of art. The author of this little pamphlet offers a few hints on the subject to students of singing and elocution, to clergymen, and to public speakers, based upon the authority of the most eminent physiologists of the voice. There is little that is new to be said upon the subject as far as the physiological side of the question is concerned, and of this fact our author makes due acknowledgment by freely quoting the received authorities. On the practical side of the matter, such as concerns singers and speakers, there are many useful hints which may prove to be valuable as a guide to those who desire to improve upon nature, and for those the book may serve as a help. The best way to manage the breath is to leave it alone. It should be automatic. So soon as attention is drawn to its production, it becomes laboured and painful alike to the hearer as to the exerciser. Vocal exercises which shall teach the best way of phrasing are more valuable than a whole tirade of precepts concerning abdominal, diaphragmatic, collar-bone, or clavicular breathing. Our author, when he states that "one of the reasons why there are more good and sound voices to be found in the lower than in the upper classes, is that workmen and people living mostly in the open air use their voices without restraint," solves the question of the advisability of interfering with the breath for the purposes of singing or speaking. If a good voice "comes by nature," the business of a good teacher should be to direct the owner into the right channel, to employ it intelligently, and to cultivate natural gifts in a natural way, and not according to any fanciful system better calculated to hinder than to help the student.

The Widow of Zarephath. By Alan Gray.
[Novello, Ewer and Co.]

THE compilation of the words of this work, which is called a "Reading in church recitation, with exposition

in chorus," has been made by the experienced hand of the Rev. J. Powell Metcalfe, M.A. It is novel in idea, and is intended as an attempt to carry out the "Reading of the Great Bible" with the aid of music. The story selected for the reading has its narrative based upon the old church monotone with the traditional inflections, sustained and illustrated by organ accompaniment. The choruses are designed to enforce the salient points of the story. The construction of the book is excellent as a whole. It is, however, in our opinion, a grave mistake to introduce any words from the New Testament as gloss to the story, and the texts "The trying of your faith," "The wind bloweth where it listeth," and others as illustrating the obedience of Elijah to the command of the Lord do not fall gratefully upon the mind in connection with the story. The first makes a pretty choral-like chorus and the second a graceful solo for soprano, with a chorus, but their applicability is doubtful and questionable. Mr. Gray's music is pleasing if not strikingly original. In his desire to be interesting he seems to pose for prettiness, and some of his themes—in old fashioned ballad form—fit the words as uncomfortably as some of the words fit the subject. The idea is very good and will doubtless command a welcome. It may be worked with considerable profit in similar stories from the Bible, and so promote the great object which is sought to be gained.

Eve. A Mystery, in three parts. Poem by Louis Gallet. English version by F. Hueffer. Music by J. Massenet. [Joseph Williams.]

We have not yet had a performance in London of one of M. Massenet's "Mysteries," and it is easy to understand the reluctance of choral societies to present the public with works in which sacred characters are travestied in a manner likely to be regarded as blasphemous. In any case they could never be given with stage accessories as in Paris and Brussels. Some two years ago we noticed the English edition of "Marie Magdelene," an earlier work than the present, and laid out on a larger scale. "Eve" is divided into three parts and an epilogue, called respectively the Birth of Woman, Eve in Solitude, the Fall, and the Curse. It should be remarked that the poet identifies original sin with love, and the language is for the most part that of glowing passion and sensuous word painting. The translator has well preserved the spirit of the original, and, rightly enough, has not thought it his duty to improve upon it. Those who are acquainted with M. Massenet's music, and with the modern French school of composition generally, will guess that "Eve" presents the usual characteristics of that school. Dreamy voluptuous melodies, *tremolando* passages for the strings, and sweeping *Arpeggi* predominate in the earlier part, and after the Fall, the music becomes dramatic and realistic in the highest degree. It would, of course, be absurd to look for the essential features of oratorio—breath, power, and fugal writing. The work is highly esteemed in the land of its birth, but public taste must undergo a considerable change if it is to become popular in this country.

The Angels of the Bells. A short Cantata for Female Voices. Written by Helen M. Burnside. Composed by Myles B. Foster. [Novello, Ewer and Co.]

The argument of this charming little Cantata is thus stated by the composer: "Three new bells have been presented to a church to complete the full peal. They are christened 'Joy,' 'Love,' and 'Peace,' and are to be rung for the first time on Christmas morning. The sponsor angels are hovering around them, Peace being the first to touch her bell with her palm-branch, as the sun rises." The opening chorus, marked *Allegretto gioioso*, is melodious, graceful, and thoroughly sympathetic with the subject. Sufficient contrast is gained by simple means, and the harmonies throughout are most appropriate. This is succeeded by a placid solo for the first soprano (Joy), and then the second soprano and contralto (Love and Peace) unite in a brief duet, followed by solos for all the voices, that for contralto leading into a very effective little duet for second soprano and contralto. Closing in E flat, a short Recitative in G ushers in the final chorus, in the same key, a jubilant and attractive composition, which, without any undue pretence, undoubtedly evidences the hand of a skilled master, and

brings to a satisfactory conclusion one of the most pleasing and artistic little Cantatas for female voices which has lately come before us.

The Auld Scotch Songs, harmonised and arranged. By Sinclair Dunn. Part I. [Glasgow: Morison Brothers.]

THE opportunity of obtaining twelve Scotch songs of the most popular character, with pianoforte accompaniments, for sixpence, is temptation enough even to Scotchmen to "gar the bawbees bang." The "songs" in this, the first part of an intended series, are well printed it is true, but the manner in which they are edited and provided with accompaniments is scarcely so artistic as might have been. After the somewhat self-sufficient preface, in which the editor deprecates "the many indifferent collections which have been foisted on the public by those who really do not understand our national songs and their treatment," the "people" for whom this edition is ostensibly prepared have a right to expect something better than the work done by George Farquhar Graham, George Alexander Macfarren, John Muir Wood, and others among the moderns, to say nothing of the somewhat blind labours of Haydn, Beethoven, Kozeluch, Pleyel, and others of the ancients, whose arrangements have been "foisted on the public." The only thing in which the present editor is in advance of all the above-named musicians is in the assumption of his own superiority.

Musical Dictation. A Practical Guide for Musical Students. By Frédéric Louis Ritter. (Music Primers, No. 29, Part 1.) [Novello, Ewer and Co.]

THIS latest addition to Novello's most useful series of Primers gives examples of musical sentences for dictation culled from composers of all nationalities and epochs. In this Dr. Ritter supplies a want distinctly felt, not only by teachers, but also by examiners, who in the present day are almost as numerous. The reason which prompted the thought of writing the book, as stated by the author, will be admitted by all who have thought upon the matter. "I have almost invariably found that even able pianoforte or vocal students well grounded in the rudiments of music, when asked to write down from memory the melodic passage of the first bar only of the simple piece or song they have just been playing or singing for me correctly by heart, can absolutely not do it; to fix the respective pitch of the different notes of the melodic passage, and especially the division of time, presents unsurmountable obstacles to them." Other teachers have doubtless felt the same. The existence of such a book was a necessity which would have become pressing sooner or later. It has now appeared, and will unquestionably satisfy the growing need.

Original Compositions for the Organ. By Otto Diemel. No. 11. [Novello, Ewer and Co.]

WE have so frequently drawn attention to the merit of Herr Diemel's organ compositions that there is no occasion to speak further of them in a general sense. In the present number the Berlin Organist has given us a Second Concert-Satz (movement) in D minor (Op. 22). By employing the term concert-piece the composer may wish it to be understood that his work is not to be regarded as a church voluntary. It is certainly bright and animated, but not by any means so trivial as many pieces by French composers which are very popular with congregations. The work starts with a vigorous *Allegro* based on one persistent figure, momentarily relieved by a quiet second subject in the relative major. A change of measure from 2-2 to 6-4 serves to introduce a new theme in F minor, which is used as the exposition of a fugue. Science, however, proceeds no further, and the fugue theme is blended with the original figure, and has an important share in the working up of the peroration in the tonic major. The piece has one important recommendation: its difficulties are so moderate as to be easily overcome by players of ordinary skill.

Magnificat and Nunc dimittis in B flat. By W. G. Wood. [Novello, Ewer and Co.]

CONSIDERING the vast number of new settings of the Canticles which are now appearing, it might be thought impossible for a composer to impart any individuality to work of this kind without passing the bounds of simplicity

necessary to be observed in music intended for ordinary church use. Mr. Wood, however, has shown in this service what earnest musicianship can accomplish in the face of difficulty. His voice parts are studiously easy and straightforward; his accompaniment, though mostly independent of them, is never florid nor complex; and yet his music is marked by freshness and freedom of ideas, sufficient to stamp it as a noteworthy production of its kind. The composer writes with force and dignity, but as a nineteenth century musician. We therefore heartily recommend his Service to those who recognise the possibility of progress without revolution.

Andante Cantabile in F; Zephyrs. By John Cheshire.
[A. Hammond and Co.]

THE composer of these pieces is well known as one of our leading harp players, and we are glad to welcome him in another domain of art. They are remarkably unpretentious examples of drawing-room pianoforte music, but none the less agreeable on that account. The *Andante* consists of a staid, semi-religious theme, subjected to some variations of the simplest character, the placid character of the opening being scarcely modified to the end. "Zephyrs," as its name indicates, is of a lighter character, a tuneful theme in 6-8 time being decked out with showy but by no means difficult *arpeggi*, chiefly for the right hand, an energetic peroration bringing the piece to an effective close.

A Selection of Movements from Dvorák's Oratorio "St. Ludmila." Arranged for the Organ by George C. Martin, Mus. Doc. [Novello, Ewer and Co.]

It need scarcely be said that the broad Handel character of the music of Dvorák's Bohemian Oratorio renders it specially suitable for the purposes of organ transcription. In the present selection we have the beautiful soprano airs, "I long with childlike longing" and "O God, grant me," and the contralto air "Thy leading would I had not followed," together with the massive choruses "The gods are ever near" and "Mighty Lord." The name of Dr. Martin is sufficient guarantee for the excellence of the arrangements, and organists will find these pieces an extremely effective addition to their stock of voluntaries.

Magnificat and Nunc dimittis, set to Music in the key of F. By J. Baptiste Calkin. [Novello, Ewer and Co.]

MR. CALKIN always writes interesting vocal music. This setting of the Canticles used in the Evening Service of the Anglican Church is no less attractive and effective than his former contributions for a like purpose. The words are duly emphasised, the melodies and harmonies are dignified and noble, and the organ part designed with the skill of one who knows the power and capabilities of the instrument for which he writes. The music, though essentially modern in character, is not unworthy to rank with the choicest labours of the best Cathedral writers.

Pianoforte Music. By Louis H. Meyer.
[Agate and Co.]

THE composer of these several pieces writes with a facile pen, and so invests his work with a certain charm for those to whom originality of melody is a secondary consideration in music. In "Titania," a Scène de Ballet; in "La Belle Rosière," a Gavotte poétique; and "Les Beaux Soldats," a Marche Militaire, the rhythms are clever and attractive, the passages are well laid out for the hand, and the pieces are good as lessons for school purposes. So far they may fulfil all the conditions of their being, but it will be necessary for the composer to exhibit more individuality and independence of thought to qualify himself for a high place among writers of music for the pianoforte, which should find a place out of the schoolroom.

The King shall rejoice. Anthem. By Sir Robert Stewart. [Novello, Ewer and Co.]

THIS anthem was composed especially for the Jubilee celebration, but it contains no reference to that event, and the words being taken from the Psalms and 1 Kings, it would be suitable for general use, and particularly for the annual recurrence of Accession Day. Formally it consists of a short bass solo, a melodious quartet, and a lengthy and well developed fugal chorus in the best style

of modern church music. It should be mentioned that the anthem opens with the first strain of the National Anthem, but this can of course be omitted if desired.

Andante and Allegro Scherzoso. Composed for the Pianoforte by Michael Watson. [E. Ascherberg and Co.]

THE composer of this piece has devoted so much of his time to writing what is called "teaching music" that we may expect him now to have fully gauged the taste of his patrons. The greater credit then is due to him for experimenting upon a somewhat higher class of composition; and we hope that he may give us more specimens of this style as good as the *Andante* and *Allegro Scherzoso* now before us.

The Harvest truly is great. Anthem. By W. W. Pearson. [Novello, Ewer and Co.]

ALTHOUGH quite suitable for Harvest Thanksgivings, this short, full anthem is equally intended for Ember days, mission services, &c. It is studiously simple, and has no special characteristics on which to dwell. The consecutive fifths between treble and bass near the end of the first section may be intentional, and, according to some modern theorists, are justifiable. The effect is unquestionably bold, but whether it is displeasing must be a matter of opinion.

Musical Directory, Annual, and Almanack for 1888.
[Rudall, Carte and Co.]

A WORD of commendation is due in favour of this, the oldest work of the kind still continuing its useful course. This is the thirty-sixth annual issue, and its value is recognised by the profession and others. There is a capital summary of the year's music, a list of patents taken out during the year, besides the customary matter expected in every well designed directory, annual, and almanack.

Cavatina in F, for Violoncello, with Pianoforte Accompaniment. Composed by Francesco Berger.
[Novello, Ewer and Co.]

AMATEURS and professional players in search of a simple, effective, yet unpretentious piece, will be glad to make acquaintance with this *Cavatina*. It is well written, and exhibits many musicianly qualities, not the least of which is a feeling for graceful and tender melody, and the charms and powers of form. An arrangement for the violin is in course of publication.

The Choral Instructor for Treble Voices. By Charles Vincent, Mus. Doc. [Novello, Ewer and Co.]

THIS is a handy little work which will be found useful for the object for which it is written. It does not break new ground, but its brevity will commend it for general use. A few part-songs; "Merry June," a vocal polka; "The wind is sighing," "O birdie stay," unison songs; and "Blow, soft winds," a vocal valse by the same composer, may be used as supplements to the instruction book.

The American Organ Journal. Edited by J. Munro Coward. [Metzler and Co.]

THE thirteenth number of this serial publication contains several interesting and useful pieces arranged for the American organ, among others Jackson's Te Deum and Jubilate, beloved of congregations in times past and still in favour; besides compositions by H. M. Higgs, Arthur Sullivan, Glover, Lécure-Wély, and Gounod, all well and skillfully adapted.

In Grotto Cool. By George J. Bennett. (Novello's Collection of Trios, Quartets, &c., for Female Voices, No. 207.) [Novello, Ewer and Co.]

THIS little trio for female voices is not only well designed, but is gracefully set out for the voices, and, with the pianoforte part, forms an elegant and pleasing work. It is altogether a favourable specimen of the musical mind of the author.

When the lamp is shattered. Song. Composed by Landon Ronald. [Metzler and Co.]

THIS pleasing little composition is confessedly the work of a very young composer, yet it exhibits considerable taste and expression, a reasonable reading of the words, and a close regard to the needs of the singer.

How to Play the Fiddle; or, Hints to Beginners on the Violin. By Henry William Gresswell and George Gresswell. Second Edition. [W. Reeves.]

The title of this book is tempting enough to sell many editions. Numbers of people, anxious to acquire the accomplishment suggested, would buy the book and set to work to study its contents in the hope of attaining their object. They will be much interested in the compilation. The authors have successfully striven to make their pages attractive by means of extracts from good and bad authors who have written upon the subject, and by the introduction of anecdotes and quotations from various poets relative to music or anything else. The pages are worthy of perusal because they are brightly put together, but, as far as the fulfilment of the title is concerned, they are of no practical value. Those, therefore, who wish to learn "How to play the Fiddle" had better buy some other books.

FOREIGN NOTES.

The fiftieth anniversary of the first performance of Lortzing's popular comic opera "Czar und Zimmermann," was commemorated on December 22 last, by festive performances of the work in all parts of Germany, one of the few exceptions having been the Royal Opera of the capital, where, on the day in question, "Il Trovatore" was given. The fact has been much commented upon by the German press, as furnishing fresh proof of the indifference with which the claims of national composers are regarded by an institution taking the nominal lead in operatic matters in the Fatherland. In the present instance, however, the Berlin Opera may be said merely to perpetuate the neglect shown to Lortzing by his countrymen during his lifetime, the composer having been suffered to die, in 1851, almost literally of starvation.

A most successful first performance of Wagner's "Die Meistersinger" took place last month at Cassel, the difficult work having been most carefully prepared for several months past under direction of Capellmeister Treiber, of the Hof-Theater.

Berlioz's "Requiem" has been performed three times within the last six weeks at Berlin, under the conductorship of Professor Xaver Scharwenka, but has failed to attract any very marked attention. The performances are said to have been excellent.

Peter Tschaikowsky, the eminent Russian composer, just now on a visit in Germany, has met with an enthusiastic reception at a concert recently given by the Leipzig Liszt-Verein, on which occasion several chamber-compositions from his pen—notably a Trio (Op. 50) and a String Quartet in D major—were included in the programme. During the present month the artist will produce a number of his own compositions at Berlin. "Tschaikowsky," says a well-known critic in the *Allgemeine Musik Zeitung*, "undoubtedly takes the lead in the most modern school of Russian composers, the younger members whereof he distinctly surpasses in clearness and maturity of conception combined with brilliant imaginative powers."

Herr Anton Wagner has been awarded the first prize (3,000 florins) for his design of a statue to be erected to Mozart in the Austrian capital. Herr Wagner is also the sculptor of the statues of Haydn and of Dittersdorf which adorn the Viennese Opera House.

It is stated in German papers that Herr Josef Sucher, for many years the highly-esteemed orchestral Conductor of the Hamburg Stadt-Theater, has accepted a similar post at the Royal Opera of Berlin. Madame Rosa Sucher (favourably known also to London audiences) has, on the other hand, renewed her contract with Herr Pollini, of the Hamburg Theatre, under, it is said, most brilliant conditions, for the next three years.

Peter Cornelius's comic opera "Der Barbier von Bagdad," lately included with ever-increasing success in the *répertoires* of several German lyrical stages, is now also in course of remounting at the Weimar Hof-Theater, where, some thirty years since, under the auspices of Franz Liszt, it was first brought out and met with an almost complete *fiasco*. Cornelius died in 1874. Another interesting revival is about to take place at the Weimar Theatre—viz., of Pergolesi's "La serva padrona," one of the gems of the old *opera buffa* (composed in 1731) consisting of two *dramatis personæ* and an orchestra of stringed instruments only.

The new German Theatre at Prague was inaugurated on the 5th ult. with Wagner's "Die Meistersinger." The performance, which is described as an excellent one, was most enthusiastically received by a crowded audience, the anticipated opposition on the part of the Czech element in the Bohemian capital being conspicuous by its absence. The new house is admitted on all hands to be an admirable structure, both from an architectural point of view and in its acoustic properties.

A street in the vicinity of the Berlin Thiergarten has lately been named "Richard Wagner Strasse."

A series of interesting articles concerning the history of Carl Maria von Weber's posthumous opera-fragment "Die drei Pintos," is just now being published in the *Neue Zeitschrift für Musik*, from the pen of the composer's grandson, Herr Carl von Weber, who is also the author of the completely revised libretto of the work, the musical portion whereof has recently been "completed" by Herr Mahler, of Leipzig. Without throwing, so far as they have appeared, much additional light upon the facts already known, the articles in question furnish an able and exhaustive *resumé* of the subject, the writer, *inter alia*, finally disposing of the oft-repeated assertion (originating in an erroneous statement made by the composer's widow), according to which Weber had brought the complete score of the "Pintos" with him to London, where it mysteriously disappeared after his death. The first performance of the attempted complete version of Weber's only comic opera was definitely announced to take place at the Leipzig Stadt-Theater on the 20th ult. Its result should either make or mar the courageous Herr Mahler's reputation.

A commemorative tablet has just been placed against the house No. 6, Unter den Tichlauben, at Vienna, bearing the inscription: "Mozart resided in this house in the year 1781, where he composed his opera 'Die Entführung aus dem Serail.'"

A new statuette of Beethoven, modelled upon the well-known pen-and-ink portrait by Lysér, and reproducing more faithfully than any other the outward characteristics of the master's personality, has lately made its appearance in German shop windows, and finds ready buyers. The statuette is the work of the sculptor, Herr Landgrebe.

Herr Paul Peterich, a rising young sculptor, has been entrusted with the execution of the monument to be erected to Weber at his native Eutin, the design of which is said to be very graceful and poetically suggestive.

The new double-concerto, by Johannes Brahms, was performed for the first time in public at the Leipzig Gewandhaus, on New Year's day.

An Opera, "Die Camisarden," by Herr August Langert, met with conspicuous success last month at the Coburg Hof-Theater.

Herr Carl Formes, the well-known *basso*, is about to publish his "Reminiscences," which, considering the extensive artistic tours of the once popular singer, should prove to be interesting. Herr Formes has been established for some years past as singing master at San Francisco, and though over seventy years of age is still rendering good service to the art.

At a Concert given at Vienna last month by Madame Sophie Menter, the eminent pianist played amongst other pieces, no less than three pianoforte Concertos—viz., Beethoven's in E flat major, Liszt's in A major, and Rubinstein's in G major!

A new operetta, "Die Sieben Schwaben," has just been successfully brought out at the Berlin Friedrich-Wilhelmstadt Theatre, by Herr Carl Millocker, the composer of the popular "Bettelstudent."

M. Lamoureux, the eminent Paris conductor, with an orchestra of ninety performers, will shortly undertake an artistic tour extending over Spain, Portugal, Russia, and England; the most important undertaking of its kind ever projected by a French orchestral body.

Madame Miolan-Carvalho, the eminent *prima donna*, and wife of the ex-director of the Paris Opera Comique, is about to establish a vocal academy in the French capital.

At the Paris Grand Opéra the performances have been for some time past confined to some seven or eight well-worn operatic works, pending the first production of M. Salvayre's new opera "La Dame de Monsoreau," for

which elaborate preparations are being made, and which is expected to prove the great success of the present season. The date of its performance had, however, not yet been definitely fixed at the time of our going to press.

M. Sardou has completed the libretto of an opera, to be composed by M. Massenet, and which is to be performed next year as part of the festivities in connection with the International Exhibition. M. Sardou's work is entitled "Montezuma," and deals with the conquest of Mexico by the Spaniards.

A Society has just constituted itself at Paris "in aid of the development and renovation of the lyrical drama in France and French-speaking countries." It is the ambition of the Society, moreover, to establish a special theatre where composers of progressive tendencies could produce their own works, and where, more especially, "they would have a frequent opportunity of studying those leading stage works which have marked out a new path in the development of the modern music drama." M. Lamoureux has been elected President of the Society, among whose members may also be mentioned MM. Georges Dewal, Albert Dayrolles, Louis de Grammont, G. de Labryère, Catulle Mendès, Georges Street, and Victor Wilder. The proceedings of the new Society, which manifestly owes its origin to the failure of the "Lohengrin" performances at the Eden Theatre some months since, will be followed with some interest by all amateurs.

A new opera, by Signor Mancinelli, entitled "I Ribelli," is shortly to be produced at the San Carlos Theatre of Lisbon.

According to a compilation of the Paris *Le Ménestrel*, the number of new operas and operettas actually produced in 1887 on the stages of Italy and Germany (including Austria) has been thirty-five and forty-eight respectively.

At Naples, Verdi's "Otello" is about to be performed at the San Carlo Theatre, while at the Teatro Nuovo the "Otello" by Rossini is to be given. In these circumstances, *Il Frovadore* suggests, Shakespeare's drama, upon which both operas are founded, might with advantage be produced at the third theatre of the town, the Fiorentini.

M. Paravey, formerly the director of the Grand Théâtre of Nantes, has succeeded M. Carvalho in the directorship of the Paris Opéra Comique.

Karl Goldmark's opera "Die Königin von Saba" has just been performed and very favourably received at the La Scala, of Milan, the composer being present. Madame Kupfer-Berger sang the *title-rôle*, Signor Nouvelli being the principal tenor, and Signor Faccio conducted. Goldmark's opera had already been represented in Italy—viz., at Bologna, in 1876.

At the Théâtre de la Monnaie, of Brussels, Ponchielli's "Gioconda" was produced for the first time, on December 28, as the first novelty of the present season. The work had been carefully prepared and well put on the stage, and was well received by an overflowing audience, M. Dupont conducting. Since the above date, the excellent performances of Wagner's "La Valkyrie" (M. Wilder's translation) have been resumed, and have apparently lost none of their popular attractions.

A new opera, "Edgar," by the young Maestro Giacomo Puccini (the composer of "Le Willi"), is being published by Ricordi, of Milan, and will shortly be brought out at La Scala. The following new works are to be produced in Italy during the forthcoming carnival—viz., "Nestorio," by Signor Galignani (La Scala, Milan); "Diana d'Almeida," by Signor Ronco (Carlo Felice, Genoa); "Asrael," by the Maestro Franchetti (Teatro Municipale, Reggio d'Emilia); "Il Grembialino rosa," by Azzo Albertini (Castelfranco); and "Jacopo," by the Maestro Leonardo (Apollo Theatre, Rome).

Madame Adelina Patti gave her farewell Soirée at the San Carlos Theatre of Lisbon, on the 23rd ult., in Verdi's "Rigoletto." "The house," according to a correspondent, "presented a splendid appearance, all the boxes being decorated with the choicest of flowers, provided by the leading ladies of the city. Even on the stage the scene representing *Gilda's* home was also filled with flowers and living plants, and the theatre looked as if it had been touched by a magician's wand. At the conclusion of the opera the demonstrations of enthusiasm continued for at least twenty minutes."

A. M. Storch, a popular composer of male quartets, died at Vienna on December 31, aged seventy-five.

Professor Julius Sachs, pianist and composer of some merit, died at Frankfurt on December 28, aged fifty-seven.

Vilma von Voggenhuber, the highly-esteemed *prima donna* of the Berlin Royal Opera, whose impersonations of Wagnerian characters were more especially admired, died on the 11th ult. at Berlin. The deceased artist was born at Pesth in 1845.

Herr Christian Bernhard Klemm, the senior partner of the well-known music publishing firm of Leipzig, died, on the 3rd ult., at the age of seventy-six.

CORRESPONDENCE.

ITALIAN VIOLIN MAKERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The name of Genova, of Turin, is, I think, quite unknown as an Italian violin maker. I have, however, a very fine violoncello, indubitably genuine, bearing this name, and think it is of sufficient interest to many of your readers to ask your insertion of this letter, with a view of ascertaining if any other specimens of this maker are known to exist. The instrument is of excellent model, beautiful varnish, and exceptional tone; and should anyone interested in Italian makers wish to see it, and will communicate with me, I shall have pleasure in making an appointment for its inspection.

I remain, Sir, obediently yours,

AMATEUR.

4, Rylett Road, Shepherd's Bush, W.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A COUNTRY ORGANIST should apply to a music-seller for the information he seeks.

A SUBSCRIBER.—The higher pitch is the Philharmonic. The C requiring 540 vibrations in a second. Scheibler's pitch, often called concert pitch, is C=528. French pitch C=522, or by equal temperament C=517.

FRANK E. B.—The *Valse* is published under the names of other composers besides Beethoven. Among the number Reissiger, whose work it probably is.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—An Organ Recital was given in the Parish Church on the 12th ult., by Mr. H. R. Coudrey, of Windsor. The programme contained works by Berthold Tours, Bach, Batiste, G. M. Garrett, H. R. Coudrey, Mendelssohn, Alexandre Guilmant, and F. C. Bache.

BARROW-IN-FURNESS.—On Christmas Day part of *The Messiah* was given in St. George's Parish Church by the choir (augmented). The solos were taken by Miss S. Conway, Mrs. Dilks, Mr. J. Bryce, and Mr. Jemison. Mr. G. Denholm Walker presided at the organ. On the 15th ult. an Organ Recital was given after Evensong by Mr. G. Denholm Walker, which included works from Bach, Merkel, Lemmens, Guilmant, and Batiste.

BLACKBURN.—An excellent performance of *The Messiah* was given, on the 2nd ult., in James Street Congregational Church. Band and chorus of 105 performers. Miss Jessie Moorhouse, Miss Maude Yates, Mr. Butterworth, and Mr. Hesketh Meade sustained, with great acceptance, the principal parts. The choruses were much enjoyed. Organist, Mr. A. Miller; Conductor, Mr. W. H. Robinson.

BRIGHOUSE, YORKS.—Mendelssohn's *St. Paul* was given by the Choral Society, in the Town Hall, on December 28. The solos were sung by Miss Vinnie Beaumont, Mr. Holberry Haygard, and Mr. Billington. Mr. Bowling led the band, Mr. Bickerdike was at the harmonium, and Mr. J. H. Pearson conducted.

CANTERBURY.—The Philharmonic Society gave a performance of Handel's *Acis and Galatea* and Mendelssohn's *Athalie* on the 24th ult., under the direction of Dr. Longhurst. Miss Agnes Larkom and Mr. Charles Kenningham sang the music allotted to the unfortunate lovers with excellent effect, the part of Polyphemus being taken by Mr. Rhodes, who was heartily applauded after an excellent rendering of "O ruddier than the cherry." Damon's two songs were given by the Rev. F. J. O. Helmore, although it seems strange that, in a Cathedral City, the services of a professional singer could not have been secured for this part. Mendelssohn's beautiful setting of Racine's tragedy and the story alike seemed to be in a language "not understood of the people" of Canterbury, possibly because it was not familiar to them as were the pastoral strains of *Acis and Galatea*. Miss Larkom sang the soprano music with marked intelligence and refinement, Miss Josephine Cravino gave an excellent rendering of the contralto part, her enunciation being especially good, and the recitations were declaimed with his accustomed power by Mr. Charles Fry. The second solo parts were taken by Miss Fetherstone and Master Young. The choruses were, on the whole, efficiently rendered, and the accompaniments were played by a small orchestra led by Mr. C. Gann.

DEVIZES.—The Inaugural Concert of the Amateur Choral Society was held on Monday, the 16th ult., at the Corn Exchange, Mr. H. Millington, of Trowbridge, Conductor. The programme consisted of selections from the sacred works of Handel. The orchestra was complete, the whole band and chorus numbering about 120 performers. The solos were given by Miss Annie Lee and Mr. D. Harrison, of Lichfield Cathedral.

DUNSTABLE.—On the 10th ult. Mr. Fred. Gostelow gave his fourth annual Concert in the Town Hall. He was assisted by Miss Minnie Kirton, Miss Osborn, Mrs. Cartwright, Mr. Puddelphatt, and Mr. Heath; solo violin, Mr. Percy Elliott. Mr. Gostelow's choir boys delighted the audience with some capital songs and choruses.

ENNISKILLIN.—Mr. Arnold's fourth Matinée Musicale of Classical Music was given on the 13th ult. in the Protestant Hall. The programme included pieces by Hattori, Chopin, Gade, Beethoven, Mendelssohn, Weber, Mozart, and Nicolai, performed by Lieut. Dundas and Messrs. C. and M. Arnold, and Mrs. and Miss Evans.

EPSOM.—On the 12th ult. Mr. James Hailes gave his second annual Concert at the Public Hall. The principal vocalists were Miss Meredith Elliott, Miss Ida Everard, Mr. T. W. Page, and Mr. James Hailes. A special feature of the Concert was the violin-playing of Mr. W. Frye Parker, whose two solos evoked enthusiastic applause. Mr. Hailes received an encore for an expressive rendering of Hattori's "To Anthea." The accompaniments were well played by Mrs. Hailes and Miss Kate Davis.

FROME.—An Organ Recital was given in Wesley Chapel, on the 10th ult., by Mr. W. Haydn Cox, of Bristol. The programme included pieces by Lemmens, Smart, Gounod, Wely, Handel, Lux, and Calkin. The vocalists were Mrs. G. S. Walker and Mr. H. Welham.

GROSBY, LINCOLNSHIRE.—The second annual Concert, given by Mr. Bennard, took place on the 2nd ult. The professional artists engaged were Miss Vinnie Beaumont, Miss Mylenwy Morris, and Mr. E. Dunkerton, who, with Mr. Bennard and Mr. Cleugh, made up a capital programme. Mr. C. W. Gray acted as accompanist.

LEEDS.—On Sunday, the 1st ult., Handel's *Messiah* was given in Salem Chapel, by the choir, largely augmented for the occasion. The choruses were rendered with much precision. The Organist was Mr. W. N. Hudson, and the soloists were Mrs. Dixon, Miss Ada Sutcliffe, Mr. G. M. Hinds, and Mr. John Browning. Mr. W. Toothill conducted.

LICHETER.—The third popular Concert, second series, under the direction of Mr. J. A. Adcock, was given on Saturday, the 21st ult., in the Temperance Hall. Mr. Percy Whyte's Concert Company from Liverpool, and a full orchestra of 110 performers furnished the programme. Mr. Whyte's Company consists of Madame Laura Haworth, Miss Annie Hallwood, Mr. Whyte, Mr. George Platt, and Mr. Richard Holland, vocalists; Mr. Frank Weston, solo violoncello; and Mr. Franklin Haworth, pianoforte. Mr. Frank Weston (a native of Leicester) met with a very cordial reception.

LUTON.—Mr. Fred. Gostelow gave his first Concert in the Town Hall, on the 17th ult., before a large audience. The performers were Miss Winifred Parker, Miss Marie Hooten, Mr. Evan Jones, and Mr. Heath. Mr. Latham and Mr. Steel gave some recitations, and Mr. Gostelow's choir of boys sang some songs and choruses. Mr. Percy Elliott (violin) and Mr. Gostelow (pianoforte) contributed solos.

MELBOURNE, DERBYSHIRE.—On Monday, the 23rd ult., the Orchestra Society gave its first Concert of the season. The principal items in the programme were the Overture to *Der Freischütz* (Weber); Symphony, No. 1 (Beethoven); *Rigodon of Dardanus* (Rameau); Coronation March, *Le Prophète* (Meyerbeer); the "Merry Christ Church bells" (Aldrich), arranged for orchestra; and the "Lost Chord" (Sullivan), cornet solo, Mr. Loake, and orchestra. The vocalists were Mrs. Hay-Gordon, who sang two songs, "The Maiden's Prayer" (Smart) and "Fiddle and I" (Goodeve), both with violin *obbligato* by her husband; and Mr. F. T. MacDonnell, who contributed "Shall I in Mamre's fertile plain" (Handel) and "The two Grenadiers" (Schumann). Mr. Wilson conducted, as usual.

NELSON, NEAR BURNLEY.—A Concert was held on the 14th ult. in aid of the New Wesleyan Chapel. The principals were Miss Marjorie Eaton, Mr. Watson, and Mr. H. R. Whitaker. A quartet of strings was led by Mr. Titherington, and there was a chorus of forty voices. The programme was miscellaneous in character. Mr. Rycroft was the accompanist.

NEWCASTLE-UPON-TYNE.—Messrs. Traherne and Cecil were amongst the artists who sang at the People's Concert on the 14th ult. These gentlemen, though well known in London, were strangers to the musical public of Newcastle-upon-Tyne, who, however, will certainly accord them a very hearty welcome on the occasion of their next appearance. Two of their charmingly rendered unaccompanied duets, an original gipsy ballad, and a "Laughing Song," which gained for Mr. Ernest Cecil a spirited encore, and an old Irish love song, by Mr. Cecil Traherne, were all much appreciated by a large and enthusiastic audience.

NOTTINGHAM.—On Monday, the 23rd ult., the old Radford Church Choral Society gave a very pleasing miscellaneous Concert in St. Michael's Hall. The principal vocalists were Miss Maggie Jaques and Mr. Bingley Shaw, of Southwell. Solo violin, Miss Lizzie Mott. The Choral Society contributed part-songs, &c.

PETERBOROUGH.—A highly successful Concert was given in the Fitzwilliam Hall, on the 17th ult., in aid of the Building Fund of All Saints' Church. The principal vocalists were Viscountess Downe, Miss E. Palmer, the Misses Yates, Miss Magee, Mr. Tajanski, and Mr. Bailey. Miss Butcher was the pianist, and Mr. de Solia was accompanist and Conductor.

PULBOROUGH.—On the 3rd ult. a performance of the Sacred Cantata *The Nativity* was given in Pulborough Church, in addition to selections from the works of Handel, Gounod, and Stainer. There was a chorus of forty voices, whilst the following were the principals: Miss M. Osmond, Master J. K. Forder, Mrs. Seymour Kelly, Mr. Charles E. Pillow, Mr. Seymour Kelly, and the Rev. R. U. Beresford. The whole of the choruses were capably performed, and showed that a great amount of time and labour must have been devoted to them by the Conductor, Mr. Seymour Kelly, who was ably assisted by the Rev. R. U. Beresford. Miss M. Cooke was the Organist.

RHYL.—The Philharmonic Society gave their annual performance of *The Messiah* on December 26, in the Town Hall, under the conductorship of Mr. Felix C. Watkins (St. Asaph). The principals were Miss Kate Fuswell, Miss Townshead, and Messrs. Fredericks and Harrison (Lichfield Cathedral).

RIPON.—On the 5th ult. *The Messiah* was performed by the Choral Society, in the Victoria Hall. The chorus was good, and the solos were sung by Miss Vinnie Beaumont, Miss Morris, Mr. Dunkerton, and Mr. Billington. The Conductor was Mr. Bentley. The band was led by Mr. Abby Williams.

SITTINGBOURNE.—An evening Concert was given by the members of the Sittingbourne and District Musical Society, at the Town Hall, on Tuesday, the 10th ult. The larger portion of the evening was occupied by Handel's *Serenata Acis and Galatea*, the band and chorus numbering about eighty. The principal soloists were Miss Ada Beck, Mr. T. W. Page, and Mr. T. C. Holiday (Rochester Cathedral). Mr. W. Makepeace conducted. The second part was of a miscellaneous character.

SOUTHWELL.—A grand Concert was given, on the 11th ult., in the Concert Hall, in aid of the Literary Institute. The principal vocalists were Miss Maggie Jaques, Miss Fannie Lynn, Mr. Charles Biagbro, and Mr. Bingley Shaw. Solo violin, Miss H. J. Hutchinson; solo pianoforte, Miss Calvert; accompanist, Mr. Dawson. There was a crowded and fashionable audience, and the Concert was a great success, both musically and financially.

SPRINGHEAD (NEAR OLDHAM).—A Concert was given in Springhead School, on the 10th ult., by the singing class conducted by Mr. Thomas Birkenshaw. The sacred Cantata *The Mother of Jesus* formed the first part of the programme. The solos were taken by Miss A. H. Mercer, Miss Jennie Hall, Mr. G. H. Hedfield, and Mr. J. Butterworth. The second part of the programme was of a miscellaneous character. Mr. Robert Ashworth was the accompanist.

STOCKTON.—On Thursday, the 5th ult., a Sacred Concert was given in the North Terrace Wesleyan Chapel, in aid of the Circuit Fund. Mr. Barnby gave an Organ Recital; Miss Barnby, Miss M. A. Davis, Miss Rickinson, and Mr. Philipson assisted. The choir sang several pieces, the chief of which were "Ave Maria," Barnby's "O be joyful," Sullivan's "The strain upraise," Kinross's setting of Longfellow's "Psalm of Life," and at the close "Abide with me," to a new setting by the Organist. On the 17th ult. Mr. Barnby gave his second Concert for this season in the Exchange Hall. Miss Alice Whitacre, Madame Trebelli, Mr. Barrington Foote, Mr. Henry Piercy, M. Hollman (violin), and Signor Bisaccia (pianoforte) were the performers.

TENBURY.—The Musical Society gave the last Concert of its seventeenth season, on December 20, the principal item in the programme being Cowen's *Sleeping Beauty*. The choruses were given with great accuracy and spirit, a fact the more noteworthy as on this occasion they were unsupported by the customary band. The Conductor had arranged the orchestral parts for harmonium and piano in a very effective form. The solo parts were taken by past and present members of the Tenbury Musical Society. Miss Matthews sang the somewhat arduous music allotted to the Princess most admirably, and won the highest praise for this her first effort. The music of the Wicked Fay fell to Miss Josepha Miller, R.A.M., who possesses a beautiful contralto voice and charming style. In the other parts the Rev. A. H. S. Patrick and Mr. Amherst Morris, as usual, sang their best, and added not a little to the general success. The second part of the programme consisted of songs and choruses, including Smart's "Fay's Song," for ladies' voices, for which instrumental accompaniments had been written by the Rev. J. Hampton, who conducted the whole Concert with his customary care and ability.

WELLINGTON, N.Z.—Mr. Robert Parker gave his eighth annual Concert on November 14, when an excellent programme of classical music was very successfully given by an efficient orchestra and choir. The principal item was Beethoven's Pastoral Symphony (given for the first time in Wellington), which was well played and received with great enthusiasm by the audience. After its performance, Mr. Worgan, the oldest musician in New Zealand, spoke in terms of great appreciation of the performance, warmly congratulating Mr. Parker and the

orchestra on their excellent work. It may be mentioned, as a matter of general interest, that Mr. Worgan (who was born in 1832) had heard the Symphony conducted by Sir George Smart, Spohr, Moscheles, and Mendelssohn. The other orchestral numbers of the Concert were Gade's *Im Hochland*, Schubert's *Rosamunde*, and Mendelssohn's *Ruy Blas* Overtures, all of which were admirably played; the orchestra, considering the remoteness of the colony, being of surprising excellence and completeness. Some madrigals and part-songs were sung with much taste, under the direction of Mr. C. Rous-Marten; and songs by Carissimi, Mozart, and Schubert completed a most successful Concert.

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CHOIR APPOINTMENTS, &c.—Mr. Dean Trotter (Tenor), to Gloucester Cathedral.—Mr. John Towers, Choirmaster to Christ Church, Denton.—Mr. Sinclair Dunn, Teacher of Singing at Trinity College, London.

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POPULAR NUMBERS OF

CHAPPELL'S PENNY OPERATIC PART-SONGS for S.A.T.B.

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| 1. Hymn of the Fisherman's Children. "Zampa." | 19. Happy and light. "Bohemian Girl." |
| 2. Fays and Elves ("In mia fe"). "Martha." | 24. O balmy night ("Come è gentil"). "Don Pasquale." |
| 3. Spring's bright glances ("In Elvezia von v'ha"). "La Sonnambula." | 25. 'Gainst the powers of evil ("The Chorale of the Cross"). "Faust." |
| 4. From yonder vale and hill ("D'immenso giubilo"). "Lucia di Lammermoor." | 27. With fair Ceres ("Norma Vieni"). "Norma." |
| 6. Onward to battle. ("Squilli echeggi"). "Trovatore." | 28. The tuneful sound of Robin's horn. "Guglielmo Tell." |
| 7. Rataplan ("Rataplan"). "La Figlia del Reggimento." | 29. The Chorus of Huntsmen. "Der Freischütz." |
| 8. The gipsy's star ("Vedi! la fosche"). "Il Trovatore." | 30. Hark! the distant hills. "Martha." |
| 9. War Song of the Druids ("Dell' aura tua profetica"). "Norma." | 32. Hail to the Bride! "Lohengrin." |
| 12. Friendship ("Per te d'immenso giubilo"). "Lucia di Lammermoor." | 34. A Bridal wreath we twine. "Der Freischütz." |
| 13. Away, the morning freshly breaking ("The Chorus of Fishermen"). "Masaniello." | 35. Behold how brightly breaks the Morning. "Masaniello." |
| 14. Pretty Village maiden ("Peasants' Serenade Chorus"). "Faust." | 36. From hill to hill resounding. "Fra Diavolo." |
| 18. On yonder rock reclining. "Fra Diavolo." | 40. War Song. "Les Huguenots." |
| 22. Come, old comrade (the celebrated chorus of old men). "Faust." | 42. Harvest Song. "La Favorita." |
| | 43. The Boats bound along o'er the Bay. "Masaniello." |
| | 44. The Emigrant Ship. "Der Freischütz." |
| | 45. Welcome! (Birthday Song). "Pietro von Abano." |
| | 47. The Harvest Home. "Le Nozze di Figaro." |
| | 48. By their songs so sweet. "La Bergère Châtelaine." |
| | 51. All by the shady greenwood tree. "Maid of Judah." |

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